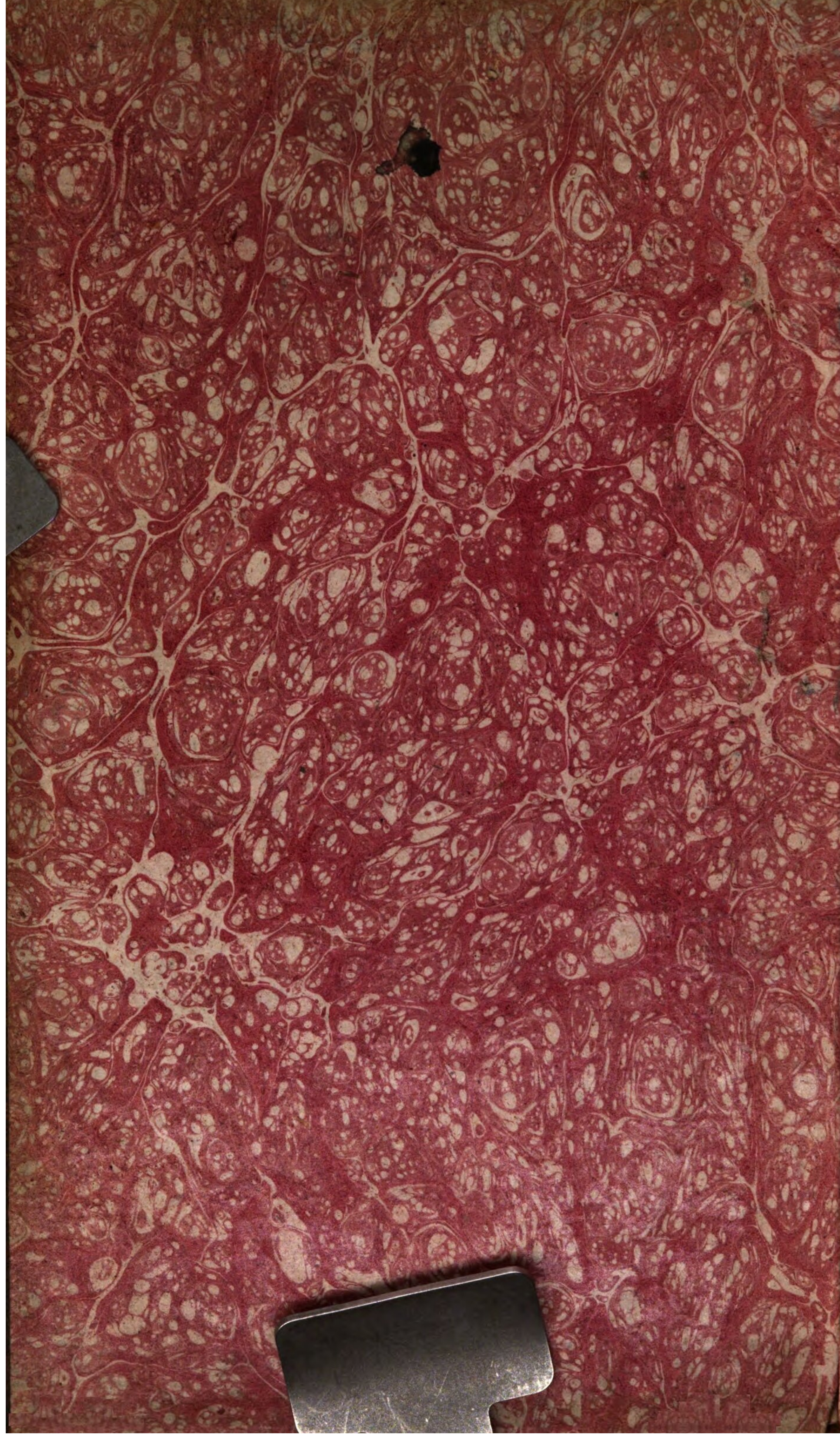
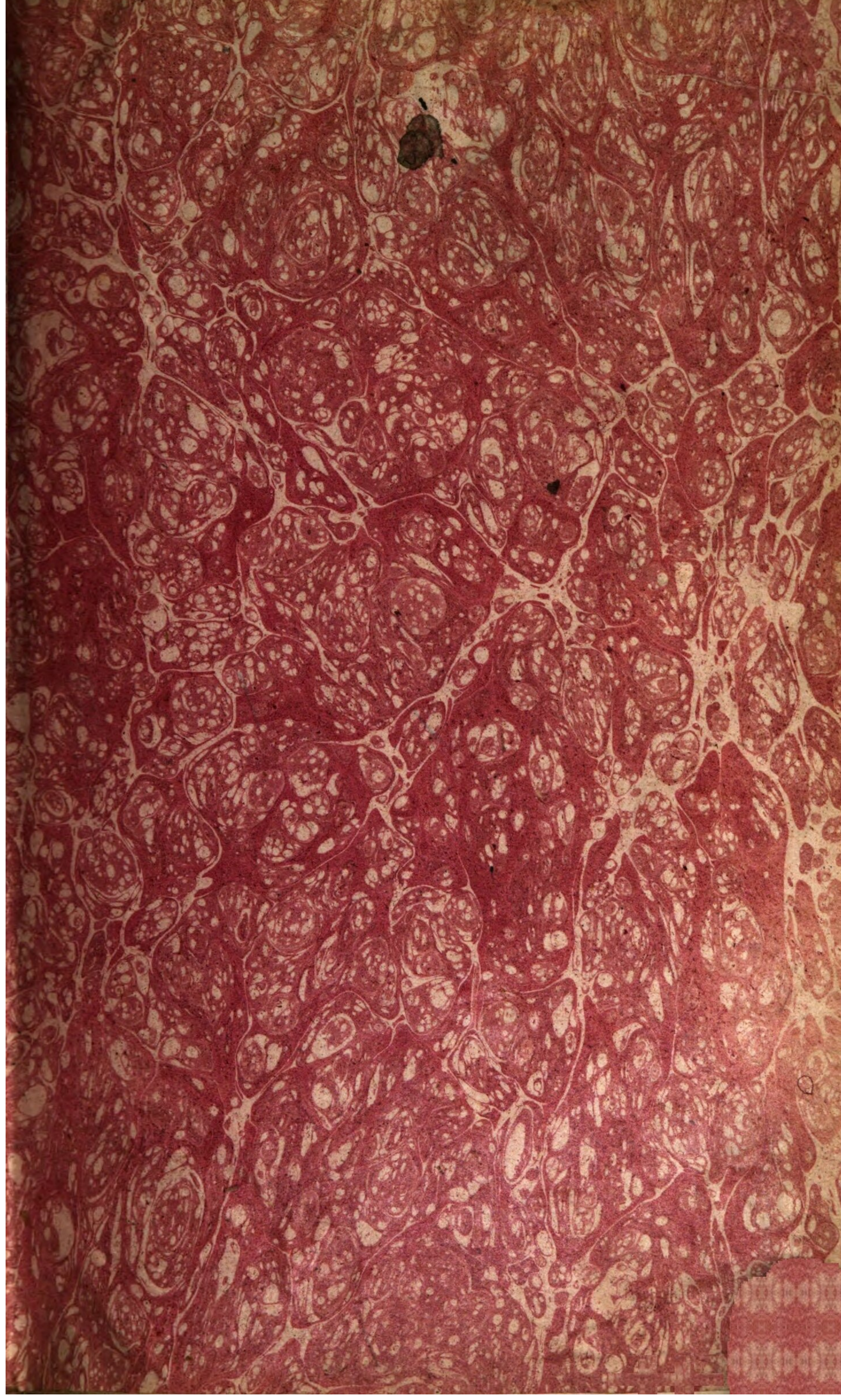








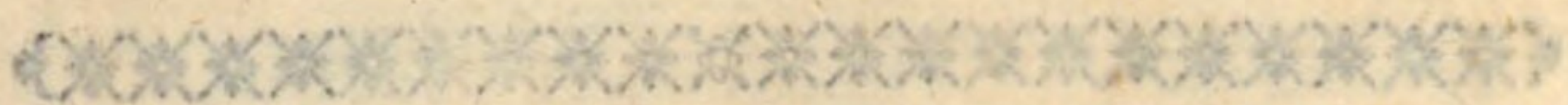
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Exeg. 822.



THE OUTLINES
OF A
NEW COMMENTARY
ON
SOLOMON'S SONG.





THE OUTLINES

OF A

NEW COMMENTARY

ON

SOLOMON'S SONG.



THE OUTLINES
OF A
NEW COMMENTARY
ON
SOLOMON'S SONG,

Drawn by the help of INSTRUCTIONS
from the EAST.

CONTAINING,

- I. Remarks, on its General Nature.
- II. Observations, on detached Places of it.
- III. Queries, concerning the Rest of this Poem.

By the AUTHOR of
Observations on divers Passages of Scripture.

CORRECTED WITH CARE.



L O N D O N :

Printed for J. BUCKLAND, in Pater-noster Row.
MDCCCLXVIII.

THE OUTLINES

OF A

NEW COMMENTARY

NEW COMMENTARY

SOLOMON'S SONG

Drawn by the help of instructions

EAST.

Drawn by the help of instructions

from the

I. Remarks, on its General Nature

II. Observations, on detached places of it.

III. Remarks, on its General Nature

IV. Questions, concerning the Root of this Poem.

V. Questions, concerning the Root of this Poem.

By the Author of

Observations on divers Passages of Scripture.

By the Author of

Observations on divers Passages of Scripture.



L O N D O N :

Printed for J. DUCKLAND, in Pall-mall New.

MDCCLXXII.

P R E F A C E.

ABOUT the time my *Observations on divers Passages of Scripture* were published, there appeared in the world, a New Translation of Solomon's Song, with a Commentary and Annotations.^a

Upon my perusing that Performance, the Learning, the Candor, and the Elegance, that appeared in it, gave me much Satisfaction ; but I did not feel myself, I confess, so much pleased as this Writer with Bossuet's notion, that this Song was to be explained by the consideration, that the Jews were wont to celebrate their Nuptials for seven days together, *distinguished from each*

^a Printed for R. and J. Doddsley in Pall-Mall.

other by different Solemnities. I know no solid ground for such a supposition: I mean, the distinguishing *each* day by some different Ceremony. This however the Author acknowledges to be the Basis of *his Explanation*; and seems to have thought it a very lucky hit of the Bishop of Meaux, when he made this Observation.

The very learned and ingenious Dr. *Lowth* has adopted Bossuet's Scheme, and others, without doubt, among the Learned; but this Prejudice in its favour has not been Universal. The curious *Michaelis*, a Professor in his Majesty's University of Gottingen, who drew up the Instructions for the Danish Academicians, by which they were to guide their Enquiries in a late Eastern Tour, was extremely dissatisfied with
this

this notion, as appears by this book itself, at the close of the Annotations on this Sacred Song. But at the same time *Michaelis* seems to me to have carried things much too far, when he supposed it was not a Nuptial Song; and that the ground on which it was put among the other inspired writings, *was merely to teach God's Approbation of Marriage*: a point which the Jews did not want to have established among them in the days of Solomon; and which was supported by *much clearer* proofs derived from other sacred books of theirs.

Uneasy upon this in my situation, I examined this part of Holy-Writ with much greater Attention than I had ever done before; and endeavoured to try, how far the *method I had before made use of*, in illustrating

other parts of Scripture, (which the *Public* seemed to countenance by a very favourable reception of that Attempt, notwithstanding the very disadvantageous manner in which that book was printed,) might be successfully applied to this celebrated Poem.

I set myself then to *recollect* what I had read in those Authors I had before perused, (of whom I have given a large account in the preface to that volume,) which might throw light on this ancient Song. I examined also some *other* books on this occasion, which I imagined might be of service. I read *Hasselquist's* Travels, in particular, printed in 1766. I read also the account that *Busbequius*, an *Imperial Ambassador*, has given us of his Journey into the East about 200 years ago, printed

printed at Oxford in 1660. With these I joined the sprightly and instructive Letters of an *English Ambassadress* into the same countries, which are of a much later date: my Reader will be sensible I mean *Lady Mary Wortley Montague*, who resided there in the beginning of the reign of George I, though her Letters were not published till very lately.^b I have run over also, upon the recommendation of this Lady, the *Arabian Nights Entertainments*, translated from the Arabian MSS by Monsieur Galland, of the Royal Academy, and out of the French into English, in twelve volumes. A work which however *romantic* it may be, we are assured by this very sensible Lady, was really written by

^b The Edition I made use of, which was the third, was printed in 1763.

an *Eastern Author*, who has given (excepting the Enchantments,) a true representation of their manners there. They must however be read, I have observed, with some caution, and it requires a little skill in these matters to judge what may be depended on, since either Monsieur Galland, or his English Translator, has taken the liberty sometimes to express a general thought by European Usages, instead of giving us a literal, and *more exact* translation. So, I remember, he gives an account somewhere, of persons getting off by walking over the *Leads* of the adjoining house ; and of doing persons honour by placing them *on the right-hand* : these I dare say are variations from the Manuscripts, it being well known, that the flat tops of the houses in the East are
made

made of a strong *Mortar or Plaister*^c, not covered with Lead; and that the *left-hand* is the place of honour among those nations. As these *Arabian Tales* give an account of some Royal Marriages, as well as of other things, I hoped they might be useful in explaining the Song of Solomon, nor have I always been disappointed. As however they are, we may believe, almost entirely a work of Imagination, I have been very sparing in my citations from these volumes.

I have depended much more on an Eastern Song, composed by *Ibrahim*, the great Favourite of Sultan Achmet III, addressed to the Sultana, his eldest daughter, who was Ibrahim's contracted Wife, and carried to his house, but whom not-

^c Shaw, p. 210.

withstanding he was not suffered to visit at the time the Song was written, except before Witnesses. This piece of modern Eastern Poetry Lady Montague has given us at length, in one of her Letters, telling her Correspondent she did not doubt her being of her mind, as to its wonderfully resembling *the Song of Solomon*. Her Ladyship's account of it is by no means a misrepresentation. This Song, and the xlvth Psalm, (an *ancient Jewish Nuptial Song*,) have furnished me with most of those Observations I have made, which form the second part of this work; as the Remarks of the first part, concerning the general Plan of explaining this part of the Scripture, are often derived from these Letters of Lady Montague.

The

The xlvth Psalm is, or ought to be, in the hands of every body; but as that of Ibrahim may not, very possibly, be at hand, when my Reader is perusing these papers, and it is requisite he should have it before him, I will here set it down.

S T A N Z A I.

1. The Nightingale now wanders in
the Vines;

Her Passion is to seek Roses.

2. I went down to admire the Beauty
of the Vines;

The Sweetness of your Charms
hath ravish'd my Soul.

3. Your Eyes are black and lovely,
But wild and disdainful as those
of a Stag.

S T A N Z A II.

1. The wished Possession is delayed
from day to day,

The

- The cruel Sultan ACHMET will
not permit me
To see those Cheeks more Ver-
million than Roses.
2. I dare not snatch one of your
Kisses,
The Sweetness of your Charms
hath ravish'd my Soul.
3. Your Eyes are black and lovely,
But wild and disdainful as those
of a Stag.

S T A N Z A III.

1. The wretched Ibrahim sighs in
these Verses,
One dart from your Eyes has
pierced through my Heart.
2. Ah! when will the hour of Pos-
session arrive?
Must I yet wait a long time?
The Sweetness of your Charms
hath ravish'd my Soul.
3. Ah!

3. Ah! Sultana! stag-eyed an
Angel amongst Angels!

I desire, *and* my desire re-
mains unsatisfied.

Canst thou take delight to prey
upon my Heart?

S T A N Z A IV.

1. My Cries pierce the Heavens!

My Eyes are without Sleep!

Turn to me, SULTANA, let
me gaze on thy Beauty.

2. Adieu . . . I go down to the Grave.

If thou callest me I return.

My Heart is hot as sulphur;
. . . . sigh and it will flame.

3. Crown of my Life, fair Light of
my Eyes!

My SULTANA! my Princess!

I rub my face against the Earth;

. . . . I am drowned in scalding
Tears I rave!

Hast

Hast thou no Compassion? wilt thou not turn to look upon me?

This is so good a Comment on many passages of this Song concerning Solomon, that I could wish her Ladyship had also given us the *Epithalamium* which she heard sung at a Bagnio of Constantinople, when a Turkish Bride was received there^d; or any other Compositions of that kind that are celebrated among them. In like manner, I cannot help wishing D'Herbelot had given us some remarkable royal Epithalamiums he has mentioned: but they are not given us by him in his *Bibliothèque*; nor can they, perhaps, be *easily* found in the East.

The other Observations in this second part are very few: they are

^d Vol. III. p. 30—32.

derived from a very celebrated Greek Poem of this kind, often quoted by Commentators on this Book, and therefore were not wholly to be omitted, though they are of no great consequence.

In this second part I have had occasion to refer to a Drawing in *Mandeflo*, in order to illustrate the Description the Sacred Poet gives us of the Chariot of King Solomon, in which his Bride made her entry into Jerufalem. As this Writer is in few hands, and many of my Readers may not have an immediate opportunity of viewing that Drawing, representing an East-Indian Vehicle, which seems to me very much to resemble that prepared by Solomon, it has been thought that a copy of that plate in *Mandeflo* might be agreeably placed on the Title-Page of this Work, as it may serve, at
a once,

once, for an embellishment to that, and an illustration of what my Readers will meet with in the 126th and 127th pages of these papers. Such a Plate therefore has been engraven, and I hope will be acceptable. The *Chair* in which *Aischah*, a great Princess among the Arabians, rode, when she led some troops against one of the Khalifes, which we are told was placed on the *back of a Camel*, surrounded with troops, was, I imagine, very much like this; but D'Herbelot gives us no *Drawing*, nor any *very particular Description* of it; he only informs us [P. 90.] that it was a Vehicle for which the Arabs have a particular Name, and that it was made something like a Cage.

As notwithstanding all the Remarks of the first part, and all the Observations of the second, many passages

passages of this Song will be found not to have been touched in either of them, I have ventured to propose some *Queries* on what remain.

By these means *a tolerable Sketch* of an Interpretation of this very obscure book will, I hope, be found here; though nothing like a *perfect Commentary*. The candid Reader will be so good as to remember, I only propose to exhibit a *Rough Draught*, and *coarsely to draw the Outlines* of an explanation of it.

I beg it may be remembered too, that *many* of these things are only proposed as *Queries*; nor will I be *very positive* as to several others, to which I have given the less dubious names of Remarks and Observations. That *two Wives* of Solomon, the one *just married*, and another whose Jealousy was greatly awakened by that event, are referred to in it, and

indeed introduced as Speakers, which is the *Ground-work* of the whole of what I have offered, and, for aught I know, a thought *perfectly new*, is a point about which I have *very little doubtfulness* in my own mind, tho' perhaps I may not be so happy as to have the generality of my Readers adopt the Sentiment: I would take the liberty however to recommend it to them, attentively to think of it.

When I speak of my sketching out the Interpretation of this venerable Song, I would be understood to mean as to the *literal sense* of it, the giving of which, the Author of the New Translation very judiciously observes, is "the first duty of an
"Expositor," without which, "it
"is impossible to discover what
"other truths are couched under it," though it has been terribly neglected. I should have been pleased to
have

have seen, what *Allegorical* sense that Writer would put on this ancient Poem, but it will be difficult, I imagine, to point out any sense of it, of this kind, *more simple and easy*, and at the same time *more important*, than what is hinted at in these papers. If the *literal* sense is once ascertained, the other will follow of course; and if that other sense shall be found at once simple, natural, and important, it will serve to establish the belief, that the literal explanation here given of it is the true one.

If I am right in my apprehensions, the *literal sense* is *all* that requires any particular care in the explanation of the *several* verses; the *allegorical* being a single thought, and a kind of improvement *of the whole*, and by no means to be pursued with anxiety through *every line* of the Song.

I take

I take little or no notice of the *different Readings of the Hebrew*, which Father Houbigant has proposed, and the Author of the New Translation frequently refers to. If *Errata* are allowed to be in other parts of our Copies of the Hebrew Bible, they will not be found, undoubtedly, to have been wanting in the transcripts of a Poem, whose sense has been long considered as extremely obscure, if not inexplicable. The Homilies of *Origen*, translated by *St. Jerome*, evidently shew that the present Copies considerably differ from the old ones, as to the parts to be assigned to the different Speakers in this Poem; or that the Ancients in translating it were very incorrect, of which mere Transcribers must be imagined to have been, at least, *equally* guilty. But Criticisms of this kind must be prema-

premature, till *Dr. Kennicott's* important work makes its appearance; and at the same time it ought not to be forgotten, that however requisite they may be to a *complete* explanation of this book, they cannot be necessary *to the drawing the Outlines* of one.

If my Readers should not be led, by what I have said, to adopt the sentiments contained in these papers, I am willing however to hope, that this way of explaining this obscure part of Scripture will not appear, to the candid and ingenuous, an UNNATURAL Attempt: What can be more likely to lead us into the *literal sense* of an Ancient Nuptial Poem, than the comparing it with similar modern productions of the East, along with Antique Jewish Compositions of the same kind? especially if we enlarge our Plan, by carefully taking in every
additional

additional account relating to the Marriages of Princes in those countries, mentioned in the Holy Scriptures, as well as modern Travellers? This *general* management however, as well as the *more dubious particulars* contained in these sheets, I cheerfully leave to the Judgment of the Public; and would take the liberty to add, that it would give me great pleasure to receive, through the hands of my Bookseller, the Remarks any ingenious Gentleman shall be so good as to communicate, either of a *confirming*, an *enlarging*, or a *correcting* kind.

T H E

The OUTLINES of a
NEW COMMENTARY
ON THE
SONG of SOLOMON.

PART I.

*Remarks on the NATURE, DESIGN,
and STRUCTURE, of this Song
in general.*

REMARK I.

THOUGH *the Song of Songs which
is Solomon's, ought not to have
been called a Pastoral; ought not
to have been called an Epithalamium; as
has been done by celebrated Writers, An-
cient and Modern, yet certainly it relates
to a Royal Marriage, and celebrates an event
of that kind.*

B

It

2 *Remarks on the general Nature, &c.*

It ought not, certainly, to be called a *Pastoral*: for it evidently describes the Love-Conversations of a *King*^a with his Bride; and introduces an account of other personages of *like Rank*, together with their Attendants. “There are threescore *Queens*,
“and fourscore Concubines, and *Virgins*
“without number,” Cant. vi. 8. Is it right now to class such a piece of Poetry as this, with those that describe the Love-Adventures of *Shepherds*, and that *merely* because in one verse, or, it may be, two^b, we find an Allusion to *their* Employments? And this, when we know that Poetry delights in *translated* and *borrowed* expressions? We might almost as well call the 80th Psalm a *Pastoral*, which begins with these words,
“Give ear, O *Shepherd* of Israel, thou that
“ledest Joseph like a *Flock*,” though nothing appears in the succeeding verses to support such a Title.

^a Chap. i. 4. 12, Chap. iii. 9. 11, &c.

^b “Why should I be as one that turneth aside by
“the *Flocks* of thy Companions? If thou know not,
“O thou Fairest among women, go thy way forth by
“the footsteps of the *Flock*, and feed thy *Kids* beside
“the *Shepherds* Tents.” i. 7, 8.

If its being termed an *Epithalamium* be imagined *less improper*, yet I must observe, that even this word doth not seem to be a term that expresses the Nature of this Poem with *accuracy*, since that word is generally understood, I think, to import a number of Verses, designed to be sung *near a new-married pair laid in bed*, in compliment to them. For if we should suppose this *Grecian and Roman* Custom was also a Jewish one, this Song appears not to have been drawn up for any such purpose, having none of the Congratulations, &c. which formed poems of this kind, but is, on the contrary, evidently of a much more extensive Nature, and contains a multitude of particulars which would never have been introduced into such a sort of Poem.

It incontestably, however, *describes a Royal Marriage*, like the 45th Psalm, and may therefore be denominated, in the Eastern Style, a *Song of Loves*, as that is. Were not this allowed, with great Universality, the last verse of the 3d chapter would clearly prove it, “Go forth, O ye Daughters of Zion, and behold King Solomon with the Crown wherewith his Mother crown-

4 *Remarks on the general Nature, &c.*

ed him in the day of his Espousals, and in the day of the Gladness of his Heart: *In the day of his Espousals*, or rather, in the day of his *making Affinity*, of his Marriage, since the word Espousals is *at least* an ambiguous word, signifying *betrothing*, or *contracting*, a Solemnity *preceding* marriage, as well as marriage itself; and indeed is apt to lead the thoughts of *many* Readers, rather to such a preparatory Solemnity, than to that which was designed without doubt to be expressed by it — that of a perfect marriage: for the Verb from whence it is derived is used to express Solomon's Marriage with Pharaoh's Daughter, 1 Kings iii. 1; and another word derived from the same Verb is used to denote a proper Bridegroom, and even a Son-in-Law that had been married a *considerable time*, as we may learn from Judges xix. 5, and 1 Sam. xxii. 14; while a quite different word is used for *betrothing*, or a *contracting previous to Marriage*, as appears from Deut. xx. 7, &c.

This ancient piece of Poetry then refers to a *Marriage*, (though it is no *Epithalamium*,) describing at large several circumstances which preceded, and others which followed,

followed, these Nuptials. No *unusual* subject, we may believe, of Eastern Poetry, any more than of that of the West. So the ingenious Editor of the Ruins of Palmyra tells us of the Arabs that escorted him thither, that after the business of the day was over, they were wont to sit in a circle, while one of the company entertained the rest with a *Song* or *Story*, the Subject *Love* or *War* ^c. The 45th Psalm, in like manner, incontestably shows that Songs also were made on such Subjects among the ancient Jews, and particularly on the Marriage of their Princes. This Remark is no Novelty, it is not proposed as such, but as certainly just, and requisite for the introducing what follows with advantage.

R E M A R K II.

The Nuptial Feasts among the ancient *Hebrews*, I readily acknowledge, continued *seven days*, but I very much question whether they were *all distinguished from one another*, as a very agreeable Writer supposes ^d,

^c P. 34.

^d See the Introduction to the New Translation of Solomon's Song, p. 16.

6 *Remarks on the general Nature, &c.*

by *peculiar Solemnities*: the devoting such a space of time to Feasting and Pleasure *in general*, on such occasions, seems rather to have been all that was *then* done, as it is allowed to be all that is now; nevertheless I presume we may venture to conclude, that the *Going out of the Daughters of Zion to meet King Solomon*, refers to the *first day* of the Nuptials.

I do not deduce this conclusion from his being described as then wearing a Marriage-Crown, but from another consideration. For it cannot now, I imagine, be determined, how long a *Jewish Bridegroom* wore the Crown that was put upon his head on the day of his Marriage, whether *all the seven* days of the Nuptial Feast, or only the *first*: perhaps his wearing it at all, would not have been known, had it not been for this passage; but this passage doth not inform us how long he wore it. If that Crown was made of *Flowers*, or of other *very fading* Vegetables, it would be most probable, that it was worn only on the first day of the Marriage; but it might be made of more *durable* Materials, as *Maillet* assures us they frequently are now in the Levant. For in
describing

describing the Ceremonies that are observed on these occasions, at this time, by those of the Greek Church that live in Ægypt, he tells us that the parties to be married are conducted into the middle of the Church, “opposite to a Reading-Desk, upon which the book of the Gospels is placed, and upon the book two *Crowns*, which are made of such materials as people choose, of *Flowers*, of *Cloth*, or of *Tinsel*. There he continues^e his Benedictions and Prayers, into which he introduces all the Patriarchs of the Old Testament. He after that places these *Crowns*, the one on the head of the Bridegroom, the other on that of the Bride, and covers them both with a Veil.” He then goes on to describe the other Ceremonies of their Form of Matrimony, ’till at the conclusion he says, “Lastly, he *takes off their Crowns*, and after some other Prayers dismisses them^f.”

It appears from an Apocryphal Writer, that the Ancient Jews wore Garlands of Flowers on their heads in times of Festivity

^e Which were begun when they came to the Entrance into the Church.

^f Description de l’ Egypte, Let. x. p. 85.

8 *Remarks on the general Nature, &c.*

and Joy, “ Let us fill ourselves with costly
 “ Wine and Ointments : and let no *Flower*
 “ *of the Spring* pass by us. Let us *crown*
 “ ourselves with *Rose-Buds* before they be
 “ withered^h ;” to which custom also a Prophet
 alludes, when he describes the permanency
 of the Joy of Israel, in their Return to their
 own Country, by saying, they shall come to
 Zion with *Everlasting Joy on their heads*ⁱ,
 tacitly opposing their Joy to that of the vo-
 luptuous Sinners of Israel, which was as
 fading as the Flowers they wore on their
 heads : but then, it is to be acknowledged,
Crowns of Gold too were used by the Ancient
 Israelites, Psal. xxi. 3, Zech. vi. 11, so that
 no conclusion can be drawn from the fading
 nature of the Nuptial Crown, that this go-
 ing out to meet him with it on his head, was
 on the first day of the Marriage, since though
 it might be a Crown of Flowers, it may *as*
well be supposed to have been made of more
 durable Materials, as the Ægyptian Greeks
 use Crowns of both kinds in the Solemniza-
 tion of Matrimony among them now, and
 the Jews of Antiquity made use of Crowns

^h Wisdom, ii, 7, 8.

ⁱ Isa. xxxv. 10, Chap. li. 11.

of gold as well as of Flowers, on other occasions of Joy.

Nor can this conclusion be drawn from the *early laying aside* of these Nuptial Crowns in Ægypt, which it should seem, from Maillet's account, are *left* in the Church where the Marriage is celebrated, and not put on 'till their Arrival there, because as the Customs of different Nations and Ages may vary, so, it is evident, there was a difference in this respect, the *Jewish Bridegroom* being supposed to wear the Nuptial Crown *when he should be met by the Virgins*, whereas the Greek Bridegrooms in Ægypt, it should seem, neither wear it in their Procession to, or from, the Church, if Maillet's account be accurate and full : if there was this difference, there might be greater, and, in particular, there might be a difference as to the *time* of wearing these Crowns.

But though this Conclusion, that this part of the Song refers to the *first day* of the Marriage, ought not to be drawn from the circumstance of *his wearing* the Nuptial Crown, the *Going out of the Virgins to meet the Bridegroom* seems, to me, determinately to point out the *first day* of these Marriage-Solemnities ;

Solemnities ; it being apparent, that our Lord makes the *Procession of Virgins to meet a Bridegroom*, in the 25th of Matthew, to be what immediately went before the beginning of the Marriage-Feast, “ Then
 “ shall the Kingdom of Heaven be likened
 “ to ten *Virgins*, which took their Lamps,
 “ and went forth *to meet the Bridegroom* —
 “ And at Midnight there was a Cry made,
 “ behold the *Bridegroom* cometh, go ye out
 “ to meet *him* — And while they” (the Virgins whose Oyl was all spent) “ went
 “ to buy, the Bridegroom came, and they
 “ that were ready, *went in with him to the*
 “ *Marriage*, and the Door was shut.” The going in with him to the Marriage, certainly means going in with him to the Marriage-Feast, the design of the Parable requiring us to understand it after this manner ; as we find the making a Marriage elsewhere means making a Marriage-Feast, and the coming to a Marriage coming to such an Entertainment ; “ The Kingdom
 “ of Heaven is like unto a certain King,
 “ which made a *Marriage* for his Son——
 “ tell them that are bidden, behold, I have
 “ prepared *my Dinner*, my Oxen and
 “ my

“ my Fatlings are killed, and all things
 “ are ready : *come unto the Marriage,*”
 Matth. xxii. 2. 4. Now if our Lord re-
 presents the *Procession of Virgins*, as what
immediately preceded the Marriage-Feast ;
 there can be no imaginable reason assigned,
 why we should suppose it was otherwise in-
 troduced into this ancient Poem.

Agreeably to this notion a Feast is sup-
 posed to follow the Procession in this Song :
 “ *Eat, O Friends, drink, yea drink abun-*
 “ *dantly, O Beloved,* Chap. v. 1.

R E M A R K III.

The *Beginning* of this Feast, and much
 more the *preceding Procession of the Virgins*,
 must be supposed to have been *prior to the*
Consummation of the Marriage, if we re-
 gulate our explanation of this ancient Poem
 by modern Eastern Usages in these cases :
 which agree perfectly well with these Re-
 presentations of Antiquity.

D'Arvieux, in his account ^k of the Mar-
 riages of the Arabs, tells us, *that the Bride-*
groom and Bride being brought in ceremony

^k Voy. dans la Pal. Chap. xviii.

to the place of Marriage, the Men and Women sit down to Table in different butts, where the Marriage-Feast is celebrated; that in the Evening, the Bride is thrice presented to the Bridegroom; that the third time he carries her into the Tent where the Marriage is to be consummated; and that after the Consummation the Bridegroom returns to the Relations and Friends, (whom he had left feasting together,) with such a proof of the Virginity of his Bride, as Moses supposeth the Jews were wont to preserve with care, that in case the Honour of their Daughters should afterwards be aspersed, they might be freed from the Reproach, which being shewn, the Bridegroom is complimented afresh, and passes the rest of the Night with them in rejoicing. The Lady withdraws in like manner, to the Women, who conduct her early in the morning to the Bagnio, as they had done the day before. The Feast continues all the rest of that day, and then every one retires home, and the new-married People begin to assume the common way of living.

As the Usages of the Arabs have been the least altered, of any of the Eastern Nations, so this account, of the Ceremonies of
of

of Marriage among them, is the most distinct, I think, of any I have met with. If now we apply D'Arvieux's relation of an Arab Marriage to this account of the Marriage of Solomon, celebrated in this book, the words of the Bridegroom, "Eat, O Friends, drink, yea drink *abundantly*, O Beloved," must be understood of what was said upon the Return of the Bridegroom to his Friends after the Consummation of the Marriage, when there was a Renewal of the Joy. And this Remark serves, at the same time, to confirm the supposition of the Author of the New Translation¹, that the 12th verse of the 4th chapter contains a Declaration made by the Bridegroom, of his finding his Bride *pure* and *inviolate*: expressed indeed with great Delicacy, but so as to be perfectly understood, using Eastern Metaphors strongly expressive, and, it should seem, appropriated to Nuptial Ideas. This he endeavours to establish in his Notes afterwards^m, by quoting this Petition from a Prayer, which the modern Bridegrooms among the Jews put up before Consummation, "Suffer not a Stranger to enter into

¹ Introduction, p. 28, 29.

^m P. 75.

" the

“ the SEALED FOUNTAIN, that the Ser-
 “ vant of our Loves (*the Bride*) may keep
 “ the Seed of Holiness and Purity, and may
 “ not be barren.”

D'Arvieux only speaks of the Gratulation and Joy of the Bridegroom among his Friends, the Jewish Poet, on the contrary, expresses the Transport of the Bridegroom's Affection to his Bride, when alone with her, upon his finding her pure and inviolate, and then *afterwards* his Joy among his Friends. This is a most easy, and, I persuade myself, those who have read D'Arvieux's account of the Arab Marriages will think, a most natural interpretation of this Paragraph ⁿ.

ⁿ The Declaration of the Bridegroom to his Friends, doth not begin, if our present Copies be right, with the Chapter, but with those words, “ I have gathered
 “ my Myrrh with my Spice,” &c; a very small alteration however, somewhat similar to that proposed by the Author of the New Translation in p. 66 of his Notes, the supposing לָגַנִּי was originally לָגַנִּי, the latter part of the Thau being supposed to be erased by time, would make the Chapter begin with the Bridegroom's Address to his Friends, “ I have gone into the Garden of my Sister, my Spouse, &c. But though this, if supported by ancient Manuscripts, might be thought to be the preferable Reading, it is by no means a necessary Alteration.

The

The *Remoteness* of the Images that are made use of, to express the Consummation of the Marriage, will, to those that know the Eastern Taste, be no reason why they should reject this interpretation. For however *homely* some of their Expressions may seem to us, and however *offensive* that Testimony of the Innocence of their Virgins may be to the people of the West, which the Arabs always require, and Moses supposed in his laws, yet it is certain they are, in some cases, more *nice* and *delicate* than we pretend to be, so as to admit very distant and figurative expressions, even in the *Administration of Justice*, in things of this nature, where our laws require witnesses to speak out, and admit not of remote and emblematical terms. There is a remarkable Instance of this in D'Herbelot, in the account he gives of the Khalife Omar's Examination into a charge of Adultery, brought against a Governor of the city Bassorah, which those that are so disposed may read in that Author °, where they will find the expression full as distant as what is used here by a *Poet*, to express a King's

° Bib. Orient. dans l'Art. Omar Ben Al Khetab.

having found his Bride a perfect Virgin. If in their law-proceedings they use very figurative terms, certainly such a Writer as the Author of this Jewish Poem, may be imagined to have used the most remote expressions that were capable of being understood. D'Herbelot has given us another ^p Story, which comes nearer the case we are now considering, being the Complaint a person of *Royal* dignity made, on account of an injury of this kind: Cabihah, the Mother of the Khalife Motaz, he tells us, complained of Saleh, the Son of Vassif, General of the Turkish troops of her Son Motaz, *that he had rent her Veil, had killed her Son, had driven her out of her Country, and at length left her for the sake of a common Prostitute:* of these the first clause of complaint, *he has rent my Veil*, signifies, he assures us, that Saleh had *dishonoured* her.

The Interpretation then, I apprehend, of the Author of the New Translation of Solomon's Song is just, and ought to be admitted. Only I would propose to consideration, whether it is not more natural, to understand what is said in the 4th chap-

ter, of what past *in privacy* betwixt the Bridegroom and his Bride, antecedently to the public declaration of her Virtue in the Ears of his Friends, who are mentioned in the beginning of the vth, than to suppose, as I think he does^a, that those words, “A Garden inclosed is my Sister, my Spouse, &c.” were addressed *to them*.

REMARK IV.

Trifling as the two last Remarks may appear to some of my Readers, they are however, I apprehend, of great consequence to the due explanation of this piece of ancient Eastern Poetry. For if they be just, or if only it be allowed, which seems to be incontestable, that the *Procession of the Virgins* to meet king Solomon, must be supposed to have been *prior* to the Beginning of the Nuptial Feast, and to the *Consummation of the Marriage*, it strongly follows, that the Lady who speaks in the 1st verse of the iiid chapter, *could never be the Bride, whose Marriage with Solomon is here celebrated, but which is not supposed to have*

^a Commentary, p. 28.

been then consummated ; on the contrary, it must have been some Wife that Prince had before married, as he had done several before the Subject of this Song happened, as we learn from chap. vi. ver. 8.

For what are the words of that Lady ? They are, “ By Night, *on my Bed*, I sought
 “ *him* whom my Soul loveth : *I sought him*,
 “ but I found him not ;” Are not these apparently the words of one to whose Bed Solomon was no Stranger ? Of one with whom ~~he~~ is supposed to have cohabited ? No *reasonable* doubt can, I think, be made of this ; and if this be admitted, the Person that speaks here must be a different Person from her whose Nuptials *were then* solemnizing, and *are here* celebrated.

It is astonishing that none of the Commentators should have remarked this, yet surprizing as it is, for any thing I know, the Observation never was before made.

Nor is there any imaginable way, that I know of, of eluding this Remark, but by supposing, that the Lady whose Nuptials are here celebrated, had been a Concubine before of Solomon, but was now to be married in a more solemn manner, and admit-

ted into the higher Order of Wives, and that they are Nuptials of this sort which are here celebrated.

I allow that Solomon had two sorts of Wives : chap. vi. 8. incontestably proves it — “ There are threescore *Queens*, and “ fourscore *Concubines*.” I allow too that such a Transition is not *totally* unknown in the East, for Busbequius telleth us that such a thing was transacted in the court of Suleiman the Turkish Emperor^r, to whom he was sent Ambassador, by Ferdinand, (the Brother of Charles V.) then King of the Romans. Roxolana, a Slave and a Concubine of this Eastern Prince, of whom he was also extremely fond, bore him, it seems, a Son, and being by that means *made free*, according to their laws, she refused to cohabit with him any more, unless he would raise her from the *State of a Concubine*, to that of the *most dignified kind of Wives*. Suleiman, he tells us, did so, appointing her a Dowry, which is precisely, he says, the thing by which Wives of the more ho-

^r Commonly called Solyman the Magnificent.

nourable kind are distinguished, from those who are called Concubines^s.

But when I have allowed these two things, and in consequence of them, that the marriage here celebrated might *possibly* be of this kind, I shall allow all that ought to be allowed: it might *possibly* be of this kind, but it is *improbable* that it was, *to the last degree improbable*. For to say nothing of its being absolutely inconsistent with the supposition of the Author of the New Translation, that those expressions, “a Garden
“inclosed is my Sister, my Spouse, &c,” are equivalent to a Declaration of the *Virginity* of the Bride, which yet is extremely probable: I would observe, in the first place, that such an Event as Busbequius speaks of, doth not appear by any means to be common; and may naturally be supposed to be productive of great Events, as it was in the case of Roxolana, of which however nothing appears in the history of Solomon, nothing at all. Secondly, so far as we can trace Oriental Customs, there would have been in such a case as that of Roxalana, no *Procession of Virgins* to meet the Bride-

^s P. 29. and p. 121.

groom :

groom: Busbequius expressly affirms¹, that a Wife is distinguished from a Concubine, in Turkey, *merely* by a Dowry; which seems also to have been the distinction among the Jews²; but if this was *All*, there was no *Procession of Virgins*. Thirdly, the Words of the person, whoever it be supposed to be, who calls upon the Virgins of the royal city, to go forth to meet king Solomon, (if we should against all appearances allow there were such Processions in cases of this nature,) by no means agree with this supposition, “ Go forth——and behold King
“ Solomon, with the Crown wherewith his
“ Mother crowned him in the day of his
“ Espousals, and in the day of the *Glad-*
“ *ness of HIS Heart:*” the day that made an Alteration in the *Quality* of Roxolana, might with great justness be called the day of the Gladness of *her* Heart, but few Authors, I suppose, would have called it the day of the Gladness of Suleiman’s

¹ Uxor iusta à Concubina sola Dote dignoscitur. Servarum nulla Dos est. Dote dicta veluti Matres-familias in reliquis mulieres totamque Mariti Domum Imperium habent, p. 121.

² See the Notes to the New Translation, p. 82, 83.

Heart; he was prevailed upon to gratify a favourite Concubine, but it could be no matter of great Joy to him. The same may be objected to the words of this sacred Song, if understood of Nuptials of this kind. Lastly, none of the following Conversations give the least hint of the Gratification of such an Ambitious Request, no *Acknowledgments* on the part of the Spouse; no making a *Merit* of it on the part of the Bridegroom; on the contrary, every thing expresses the Emotions which arise from the Sight of a Beauty but lately brought into view. The Nuptials then, which are the Subject of this Poem, were not of a like nature with the appointing Roxolana a Dowry, but a Marriage *entirely new*; from whence it follows, that the Lady that speaks in the beginning of the *iiid* chapter, was not the *Bride* of Solomon, but a *former Wife* of his.

Nor is it all strange that such an one should be made a Speaker in this Song, since the other *Queens* are incontestably represented as speaking concerning the Bride, in the 9th verse of the *vith* chapter.

REMARK

R E M A R K V.

All agree, that this Book is composed of different Speeches of different persons on this Marriage ; but the great *Variety* of Personages here introduced has not been, it should seem, happily explained. This therefore requires Attention.

In the Introduction to the New Translation of this Song, the Speakers are supposed to be, 1. *Solomon* ; 2. *His Spouse* ; 3. *the Virgins, her Companions* ; and that Author thinks, 4. *the Friends of the Bridegroom*^w. This is no *new* division : *Origen*, one of the *oldest* Commentators on this book that are come down to us, has given just the same account, as we learn from the Preface to four Homilies of his on the Song of Songs, of which a translation is given us among the writings of Jerome, whether done by that father, or by Ruffin, as others contend, it nothing concerns us here to enquire ; but if the observation I was making in the close of the last remark be just, some additions ought to be made to this catalogue of Speak-

^w P. 13.

24 *Remarks on the general Nature, &c.*

ers, and another Wife of Solomon, of longer standing considerably than the whose Nuptials are here celebrated, is to be considered 5. as a distinct Speaker.

It must be of the greatest consequence, not only to remark this in general, but, in order to enter into the true meaning of this ancient Song, it must be necessary to point out particularly, which are the words in it that belong to each of these two Ladies respectively.

Here is a new field opened to the curious. Some of them, perhaps, may be determined without much difficulty; but to do it with that *Universality* that is desirable, and at the same time with any thing like *Precision*, will require a *great deal of Care*, and the *nicest Skill*, in a Critic.

It has been often observed that the different Speakers, in this book, are not marked out as distinctly as in some other writings. There are no such descriptions of the Persons that are going to speak, interwoven into the Poem, as we meet with in *Homer*, one of the *oldest* of the Greeks; or to make use of a more proper illustration, when considering a sacred book, as we find in that of
Job,

Job, “ After this *Job* opened his mouth,
 “ and cursed his day——Then *Eliphaz the*
 “ *Temanite* answered, and said——But *Job*
 “ answered——Then answered *Bildad the*
 “ *Shubite*, and said —— &c.” There are
 no *separate* Names, or the *Initial Letters* of
 the Names here, at least in any of our co-
 pies, as we find in *Terence*, to mention a
 Classic referred to on this occasion by the
 Author of the New Translation *, by which
 the Speakers may be known. We are left
 to collect the knowledge we want to gain,
 on this point, to other Considerations. This,
 in some cases, is not difficult. A King is
 spoken of in this piece of poetry : where a
 verb then is in the *singular* number, and at
 the same time *masculine* in its termination,
 (for the Hebrew verbs are known by all
 that are acquainted with that language, in
 a slight degree, to have terminations, in
 many cases, that distinguish a Male from a
 Female,) we readily suppose that King is
 the Speaker ; when they are *plural*, and of
 a *feminine* termination, we suppose the words
 belong to a *Company of Virgins* ; when *fe-*
minine, but *singular*, we suppose it is the

* Introd. p. 12.

Spouse that speaks. But if there are two different Ladies, that speak *singly*, at different times, the termination of the Hebrew verb, &c, cannot determine whether it is the *Spouse* or a *former Wife* of Solomon that speaks, it may as well be the last as the first, and it is the sense alone of what is then said, that can enable us to affix *those parts* of the Song to the right Person; and as these parts may be sometimes obscure, and at other times too short to be very determinate, the settling all the parts of this Poem, with exactness, must be very difficult.

If it should be found, that there are two Sets of Virgins introduced into the poem, which very possibly may be the case, there may be Uncertainty, in like manner, attending those clauses in which we find *feminine* but *plural* terminations of verbs and pronouns; but the adjusting of these will be, comparatively, of little consequence: the distinguishing the words of the *other Wife* of Solomon, from those of the *Bride*, whose Nuptials are here sung, must be the Capital Object of Attention.

REMARK

R E M A R K VI.

It has been commonly supposed, that this Nuptial Song was occasioned by Solomon's Marriage with Pharaoh's Daughter. The very ingenious Author of the New Translation of it doth not, however, approve of this conjecture^x; but the Reasons against it, which he mentions, do not appear to me conclusive.

By the Pages of the New Translation which he refers to, in order to shew that the Supposition is incompatible with many circumstances in the Poem, and indeed contrary to the *whole tenor* of it, his Reasons, if I mistake not, may be reduced to these four—The Supposition, in one place, of her being one of the Daughters of Jerusalem, (chap. iii. 10.) — The Bride's Mother's having an *Apartment within the Precincts of the Royal Palace*, which is utterly unimaginable, if she was the Daughter of the King of Ægypt — Her Solicitude about the *future Marriage* of a Sister of hers, for which there could have been no cause, had she

^x Notes, p. 86.

been an Ægyptian Princess——The *Nature of the Fortune* she brought Solomon.

As to the first of these, which doth not at all appear in our Version, but is insinuated in the New Translation, which renders that passage after this manner, “ The middle thereof is wrought in ‘ needle-work ’ by her, whom he loveth ‘ best ’ ” among “ the Daughters of Jerusalem ; ” it is sufficient to observe, that the Author of that translation himself confesses, in the Notes, p. 67, 68, that this, which is the interpretation of *Father Houbigant*, seems to be a little *forced* ; and that, upon looking back, he is inclined to follow the version of *Le Clerc*, and to render the words, *The middle thereof is wrought ‘ in needle-work ’ by the daughters of Jerusalem ‘ as a testimony of their ’ love* (or, out of regard). This is not only confessing, that the passage is *too obscure*, to be made an Argument against the common notion — that they were the Nuptials of Solomon with Pharaoh’s Daughter that are here celebrated ; but that he himself was afterwards inclined *rather* to follow a version, which is not, in the least, inconsistent with it.

It can never indeed be supposed, that the *Wife* of a King of Ægypt should dwell in the Palace of Solomon, which is the second Objection. A *Nurse* may very well be imagined to have attended her into Judæa, as Rebekah's Nurse went with her Foster-Child, from Padan-Aram into Canaan ; or some ancient Ægyptian Lady, of very *high quality*, may very naturally be supposed to have lived with a Daughter of Pharaoh in the house of Solomon ; but not a *Wife* of that Prince. Very true ! But if it should be found that those passages, which speak of a Mother's dwelling within the Precincts of the Palace of Solomon, relate to *another Wife* of his, and not to his Ægyptian *Bride*, the Difficulty vanishes. Not to mention here, what may be better observed hereafter, that it doth by no means appear, that this Mother-in-law of Solomon did dwell in his Palace.

Nor can the other two reasons avail any thing, 'till it appears that those parts of the Poem are the words of the *Bride*. This, I suppose, is not the case as to the first of them ; that passage being, I apprehend, to be referred to her that had of a long time been

been the Wife of Solomon. To which I will venture to add, that I very much question, whether its Sense be rightly given us in the New Translation, which makes the day she should be spoken for *the day of Marriage*.

And if it should be acknowledged, that the other passage, which mentions the Possessions brought by Marriage into the hands of Solomon, are the words of the *Bride*, I cannot see any thing in them, I confess, *in-compatible* with the supposing her to have been a Princess of Ægypt.

Nothing there can be said, surely! to be inconsistent with the *Grandeur* of such an one. For if a *Vineyard*; if the letting it out to Keepers, at the rate of a 1000 pieces of Silver each man; were not unworthy the Majesty of Solomon, or improper to be mentioned in a piece of poetry written to celebrate his Nuptials, why should the like circumstances be imagined to be inconsistent with the *Grandeur* of a Daughter of Pharaoh?

Nothing in this matter appears, to me, to be incompatible with the imagining her to have been a *Foreigner*. As the Author
of

of the New Translation has not explained himself with Precision, we are obliged to guess at his thoughts *as to this point*, and possibly he might take it for granted, that a *foreign* Lady could bring no possessions to Solomon, as is here *supposed*, and as an Heiress of the Tribe of Judah certainly might, according to the Laws of Moses², it being utterly unimaginable, that any Portion of the Land of Ægypt should be dismembered from that Crown, to be given, with a *Daughter*, to a Jewish King. An Eastern Bridegroom rather *purchases* his Bride, according to the *unanimous* testimony of Travellers, than *receives a Portion with her*; nor would the West admit of such a *dismembering*, and especially from Princes and States remarkable for Haughtiness and Pride, which, every one knows, was the character of Ægypt and of her Kings. This it must be owned, at first sight, may seem to be a pressing Difficulty; it is however capable of a most easy and *authentic* Solution: the sacred Historian himself having happily mentioned a circumstance, which may be made use of effectually to answer

² Numb. xxvii, and chap. xxxvi.

this purpose. For he tells us, 1 Kings ix. 16, 17, *that Pharaoh King of Ægypt having gone up, and taken Gezer, he burnt it with fire, having slain the Canaanites that dwelt there, and gave it for a Present unto his Daughter, Solomon's Wife; and Solomon built Gezer.* She then had possessions, which became, in consequence of her Marriage, annexed to the Kingdom of Israel; so that there is no room to conclude from hence, that the Bride was no *foreign Princess*, and that she must, *for this reason*, have been an *Heiress of the Tribe of Judah*.

These Possessions the Bride is represented in this Song as calling a *Vineyard*. This too is a circumstance, by no means inconsistent, with the supposing her to be the *Daughter of Pharaoh*, to whom that King gave Gezer for a present. Gezer is supposed by Reland, the great *Writer on the Geography of this Country*, to be the same with *Gadara* or *Gazara*, in the neighbourhood of *Joppa* and *Jamnia*^a, which *Gazara* is represented by *Josephus* as a place abounding with springs of Water^b. Reland in-

^a Vide Relandi Palæst. p. 778, &c.

^b Antiq. lib. xiii. cap. ix. Edit. Hav.

deed,

deed, who cites this passage of Josephus, in the close of his account of Gadara, expresses himself as if he had some doubt concerning the authenticity of this reading, but as it doth not appear that he had any particular reason for such doubt, but only the frequent corruptions that are to be met with in that ancient Author, they seem rather, in this case, to be the words of *unmeaning* diffidence than any thing else. Spanheim, on the contrary, in a note which Havercamp hath given us, on that very occasion, refers to another passage of Josephus, that, I suppose, where he gives such an account of the places where Solomon was wont to build, as amply confirms his representation of Gadara's being a well-watered place: for having spoken of his rebuilding Gadara, and two other cities near it, he says, *He built also others, BESIDES THESE, in proper situations for Pleasure and Delight, happy for the sweet Temperature of the Air and for Summer-Fruits, and refreshed with Springs of Water*^a. Now every body knows such a place must have been extremely proper for delightful Plantations of all sorts of Trees

^a Antiq. lib. 8. cap. 6. § 1.

and Flowers, which kind of places, it is certain, are called *Vineyards* in this Song, the term being by no means restrained to mere plantations of Vines, in which no other Trees or Shrubs were intermixed. So in chap. i. 14, we read of *the Camphire of the Vineyards of Engedi*; which *Camphire*, Dr. Shaw supposes, as well as some others before him, means the *Hennah*, a beautiful and odoriferous plant of those countries, which requires a *great deal of Water*^b; but whatever vegetable was intended by it, certainly it was not a *Vine*, and consequently the word translated *Vineyards*, doth not signify always places where *only* Vines grow, but Orchards, Shrubberies, &c. So we read of *Pomegranates*, in the *Vineyards* mentioned chap. vii. 12. The calling then the lands of the Spouse, brought by her marriage to Solomon, a *Vineyard*, is no valid Objection to the supposing her the *Daughter of Pharaoh*; the account of the Jewish Historian, on the contrary, perfectly agrees with it.

With Josephus concur modern Travellers. The *Plain of Ramah*, on the borders of

^b P. 113, 114.

which,

which, it should seem, *Gadara* stood, is represented by several of them as extremely *fertile*. Mr. Wood in particular, in his account of the Ruins of Balbec^c, speaks of it in this manner, “Bocat^d might, by a little
“care, be made one of the *richest and most*
“*beautiful* spots in Syria: for it is more
“fertile than the celebrated Vale of Da-
“mascus, and better watered than the
“*rich Plains* of Efdraelon and Rama. In
“its present neglected state it produces
“Corn, some *good Grapes*, but very little
“Wood. Though *Shade* be so *essential an*
“*Article of Oriental Luxury*, yet few Plan-
“tations of Trees are seen in Turkey; the
“Inhabitants being discouraged from la-
“bours which produce such distant and
“precarious Enjoyments, in a country
“where even the annual fruits of their In-
“dustry are uncertain.” I cite this passage from the curious Editor of those magnificent Ruins, as he at once describes the Plain of Rama, in or near which Gezer stood; and compares it with the valley in which Balbec stands, which, *according to the firm be-*

^c P. 5.

^d The Name of the Valley in which Balbec stands.

lief of the People of the East, was one of the Seats of the Pleasures of Solomon, and might, very possibly, be the very place called here ° *Baal-Hamon*. Some relation to *Baal* is visibly expressed in both Names; and though *Baal-Hamon* is supposed, by several Commentators, to have been in the neighbourhood of Jerusalem, yet as no mention is made of it by *Reland*, in his *Palæstina*, there is reason to believe he could find nothing satisfactory about it, and that it is, most probably, the name of some place in Syria, where *Baal* had been worshipped, and which had lately come into the possession of Solomon, and been added to his Territories. Some acquisitions Solomon certainly made in that country: the Cities that he gave to Hiram, and which, when that Prince rejected them, he built, and caused the children of Israel to dwell there, 2 Chron. viii. 2, most probably were of that kind. Their being in Ruins, when he presented them, shews that they were acquired by *force*; his causing the Children of Israel to dwell there, that they were no part of their *old possessions*; and their being

° Cant. viii. 11.

given to the King of Tyre, that they were in the neighbourhood of that city, at least not very far distant from it, and consequently in Syria. To this the divine historian adds, that Solomon went to Hamath-Zobah, and prevailed against it, ver. 3 ; and that he built Tadmor in the Wilderness, which was unquestionably out of the ancient limits of the land of Israel ; and that he built several Cities in Hamath, ver. 4 ; Though then Solomon was, upon the whole, a *peaceful* Prince, yet some Acquisitions he made in Syria, and that by War ; if now *Baal-Hamon* was such a place, the Daughter of Pharaoh might very naturally set *Gezer* in *contrast* with it, and the *noble Gardens* of the one, against those of the other. Nor can a more natural interpretation, I imagine, be given of this passage.

R E M A R K VII.

So far then are these Reasons, assigned by this Writer, for proving that the *Spouse* could not be the *Daughter of Pharaoh*, from being satisfactory and conclusive, that the Examination of the last of them rather pre-

judices us in favour of that supposition ; to which other considerations may be added, that make it very probable, and strongly incline the mind to believe, that that *old* sentiment is just.

What other sense can, with *equal* probability, be put on the bringing up the *Bride from the Wilderness*, which this Song mentions ? “ Who is this that cometh out
 “ of the Wilderness like Pillars of Smoke,
 “ perfumed with Myrrh and Frankincense,
 “ &c ?” chap. iii. 6. “ Who is this that
 “ cometh up from the Wilderness, leaning
 “ upon *her* Beloved ?” chap. viii. 5. The Author of the 1st book of Maccabees, describing a great *Arab* Wedding, telleth us, *That Jonathan and Simon his Brother*, (two Jewish Commanders of the Maccabee Family,) *having heard that the Children of Jambri*, (an *Arab* Clan, according to Josephus,) *made a great Marriage, and were bringing the Bride from Nadabatha with a great Train, she being the Daughter of one of their great Princes, they went up, and hid themselves under the covert of a Mountain, from whence they saw the Bride carried along with much ado, and the Bridegroom coming forth to meet*
them,

them, with his Friends and Brethren, together with Drums and Instruments of Music, and many Weapons, upon which, rising up from the Ambush which they had laid against them, they made a dreadful Slaughter among them, forcing the rest to fly into the Mountain, and so turned the Marriage into Mourning, and the noise of their Melody into Lamentation^f. This is, without doubt, a lively Representation of the Meeting of Solomon and his Bride, dropping the Terror and the Slaughter, and heightening the Solemnity and the Joy: for Arab Customs and Jewish Managements may reasonably be supposed greatly to resemble each other — The Bride and the Bridegroom, living in distant cities, meet one another in the way between — Both Stories mention the *Weapons* of the Attendants — That of Solomon the *burning Perfumes*, which probably were used in the Arab Solemnity; that of the Apocryphal Writer; the *Instruments of Music*, which doubtless attended the Israelitish Monarch, though they are not mentioned. Now as the *two places* from which Solomon and his Bride set out, are indirectly mentioned in this

^f 1 Mac. ix. 37—41.

Song of Songs, namely *Jerusalem* and a place in, or beyond, the Wilderness, we may, with great probability, determine whence they came: for what Wilderness could be meant, but that betwixt Judæa and Ægypt? Had it been any of those smaller Wildernesses, which are known to have abounded in Judæa, we may believe its proper name would have been mentioned — *Who is this that cometh up from the Wilderness of Ziph?* or *from the Wilderness of Maon?* but as it is only called the Wilderness in general, that which by way of eminence was wont to be called THE WILDERNESS must, surely! be meant; now that we know was the wilderness that laid between Judæa and Ægypt. “Every place,” says Moses, “whereon the Soles of your Feet shall tread, shall be yours: from the Wilderness and Lebanon, from the River, the River Euphrates, even unto the uttermost Sea, shall your Coast be.” Deut. xi. 24. And as it is well known there were few or no inhabited places in this Wilderness, a Bride that *came up from the Wilderness* is to be understood to have been Ægyptian.

If the *coming up from the Wilderness* strongly marks out her being an *Ægyptian*, Solomon's *going to meet her* sufficiently signifies she was a *Princess*. The *Arab Bride*, who was met by her Bridegroom, is expressly said, by the Apocryphal historian, to have been the daughter of one of the *chief Princes* among them; and she, certainly, whom Solomon went to meet, must have been a Lady of *very high quality*, others were brought to the great Eastern Princes: so the Virgins that were designed for the Bed of *Abasuerus*, were *gathered together* to Shushan the Palace, not *met* by that great Prince, Esth. ii. 8. And in the same manner, there is reason to believe, most of those that were married to Solomon, at least after his being placed on the Throne of his Father, were introduced into his Palace: if *her coming up then from the Wilderness*, marks out her being an *Ægyptian*; Solomon's *going to meet her*, may justly induce us to believe she was a Princess of that Country.

The mention that is made, at the close of this Song, of the Possessions she brought to Solomon by her marriage, is not only no
proof

proof to the contrary, as the very sensible Author of the New Translation unhappily supposes, which I have already endeavoured to shew, but in reality gives very great *additional Strength* to this Supposition. A *Foreign Princess*, in general, would have brought no lands to Solomon, rich Presents of Jewels and of Gold, or other precious Moveables, would have been all her Portion; but in the case of the Daughter of Pharaoh, we know from the most authentic history, there was an exception, *Gezer* was presented to her. Again, an Heiress of the Tribe of Judah, might have brought Solomon an ample estate, a large *Vineyard*, in particular, it is most certain; and the estate of a *Private* person might have appeared to a *wayward and perverse-tempered* Prince, or Princess, a thing of very great consequence, *Naboth's Vineyard* did so to Ahab: but would the Lady that a *wise King* chose out of his Subjects, for his Bride, have ventured to compare it with the *Royal Possessions* of the most magnificent Prince that Israel ever knew, as is evidently done here? Or if *such an one* had been so weak, and *excessively indiscreet*, would the Writer of a Song de-
signed

signed to do honour to these Nuptials have introduced it there? Whereas if we suppose the well-watered and rich territory of *Gezer* was intended, the Princess of *Ægypt* might well compare that tract of land with some other *foreign* Acquisition of Solomon's, and the Poet might see cause to mention it, as will appear more clearly by and by. At present it will be sufficient to remark, that *Strabo* seems to mention it as a great object of Attention to the Jews, in a passage *Re-land* has cited in his account of this town^g; and *Josephus* represents the *Jews* as particularly specifying the loss of *Joppa* and its Ports, and of *Gazara* and its Springs, among more general complaints of the Mischiefs *Antiochus* had done them, as in like manner he describes the *Romans*, as being extremely careful to have *those places* restored them^h. *Gezer* then was a place of great consequence to the *Jewish Nation*, and as such might be mentioned by the Daughter of *Pharaoh* with great propriety; and be introduced by a

^g Palæst. p. 779.

^h Vide Romanorum Senatusconsultum pro Judæis apud Joseph. Antiq. lib. xiii. cap. ix. § ii. Edit. Hav.

Jewish Prophet, with the same justness, into this Song.

R E M A R K VIII.

However magnificently the Marriage of Pharaoh's Daughter with Solomon might be solemnized, and with what Joy soever it might be celebrated, it is extremely probable, that it must have occasioned a good deal of Jealousy and Uneasiness in the Court of that Prince; and very possibly this consideration may be of moment for the Explanation of this Song. Learned men indeed have never, that I know of, taken notice of this, but the *extreme probability* of this Supposition must be very apparent, to those that attend to the Customs of the East.

As this will require some detail, and the number of particulars involved in this Remark is considerable, I will set them down with great Distinctness, that a Stranger to these things may more easily make himself Master of what I have in view.

I. It was, it should seem, the custom *anciently* in the East, as it is certain it is among

among the Turkish Princes now, to have ONE among their many Wives *Superior to all the rest in Dignity.*

Those that are called *Queens* in this Song, appear to have been of an *higher quality* than those denominated *Concubines*, being such, it should seem, as were married with greater Solemnity, having had a Dowry assigned them, which the others had not; but this is by no means to be imagined to be the *only* Distinction among those great Ladies. Lady M. W. Montague expressly tells usⁱ, that she learnt from the *Sultana Hafiten*, Favourite of the late Emperor *Mustapha*, to whom she made a visit, and from whom she endeavoured to learn all she could, relating to the Seraglio, that the first those Princes “made choice of, was always after the “*first in Rank*, and not the Mother of the “Eldest Son, as other Writers would make “us believe.” There is ONE then superior in Rank to the Rest, which is so visible, we find, that writers in common supposed this, though they mistook *the Ground of this Precedence*, which is a point we have nothing to do with here.

ⁱ Vol. ii. p. 156.

The Arabian Nights Entertainments in like manner, I remember, supposes the Califf Haroun Alraschid had a Wife of Superior Dignity and Power to the rest^k, Zobeide by name, (who was also his Kinswoman,) though another was his great Favourite, who is said to have been buried alive, through the Jealousy of Zobeide.

The like *Priority*, it is visible, obtained in the more *ancient* Court of *Abasuerus*, where *Vashti* was distinguished from all the rest of his Women, (who doubtless were very numerous before she was disgraced, as it is certain they were afterwards,) both by her wearing a *Royal Crown*, and by her being called *Queen in a distinguished manner*. *Esther*, every body knows, succeeded her in these Honours, and obtained the *like Precedence*.

To come nearer still, it is evident from the *sacred history*, something of the like kind was practised in the Court of the *Jewish* Princes. For the Writer of the book of *Chronicles*, in his account of the Reign of

^k Vol. viii. p. 16. Mons. D'Herbelot sufficiently confirms this account, in the Article Zobeidah, when he describes her as the Princess Haroun *solemnly espoused*.

Rehoboam,

Rehoboam, the Son and immediate Successor of *Solomon*, only says that Prince loved *Maacah* above all his *Wives* and *Concubines*, of which *Wives* he had eighteen, and threescore of the others, and that he made *Abijah* her Son Chief among his Children, and declared him his Successor, 2 Chron. xi. 21, 22; but in a following part of his history, we are expressly told, she was removed from being *Queen*, because of her Idolatries, 2 Chron. xv. 16: consequently she must have been made *Chief of the Wives* of *Rehoboam* by that Prince, as well as distinguished by his *Affection* as a Favourite Wife, though that circumstance was not mentioned, for it was impossible she could lose an Honour that had never been conferred upon her. If then *Rehoboam*, the Son of *Solomon*, had one Wife to whom he gave Precedence before all the rest, it is reasonable to believe, there was the same Distinction in the Court of his Father.

This is confirmed by the xlvth Psalm, which is supposed to refer to *Solomon*, where Kings Daughters are said to be among his honourable Women, but among them One is spoken of as first in Rank, “Kings
“Daughters

“ Daughters were among *thy* honourable
 “ Women, upon thy right hand did stand
 “ the Queen, in Gold of Ophir.”

II. If there was the same Distinction in the ancient Jewish Courts, in that of Solomon in particular, which now obtains among the Ottoman Sultanas, and One of their Queens had some Pre-eminence above the rest, it is natural to suppose it arose from the same cause — Priority with respect to the *time* of being taken to wife. This Lady M. W. Montague expressly tells us, in the last citation from her Letters in these papers, is the Ground of this Precedence and Authority among the *Sultanas*; and it is so natural and so obvious a foundation for this Distinction, that one can hardly imagine it was otherwise among the ancient Jewish Princesses, though the particulars of this sort, which are mentioned in the sacred History, are so few, that it is difficult to draw any thing from thence.

But if the Jewish History be silent on the point, the Jewish Law seems to me to speak, and may serve to confirm the supposition I am now making. Moses gives this prohibition in the xviii. Lev. (ver. 18,) “ Nei-
 “ ther

“ther shalt thou take a Wife to her Sister
 “to vex her, to uncover her Nakedness
 “beside the other in her life-time :” that is,
 if I take it right, *thou shalt not take a second
 Wife, so as to make her equal to thy first,
 thou shalt not uncover the Nakedness of an-
 other, upon this footing, as long as she lives.*
 Commentators indeed seem to be embarrass-
 ed¹ in explaining this Constitution of the
 Jewish Law-giver. They think it can hardly
 be understood of an absolute Prohibition, to
 take a second Wife in the life-time of the
 first, as the Reading of the Margin under-
 standeth it : because this was not only prac-
 tised by the most *pious men* among them ;
 but this Liberty, or Usage at least, is fre-
 quently supposed in the Laws of Moses
 themselves. On the other hand, if we sup-
 pose it was a Prohibition to marry two *out
 of one Family*, understanding the word *Sister*
 in the strictest sense of that term, then it
 seems strange, that a thing which is thought
 to be forbidden after the Sister’s Death as
 well as before, should be prohibited in the
 text in such a manner, as should seem only
 to reach through her life-time ; nor is it
 very easy to shew, wherein it was more

¹ Bp. Patrick, in particular.

likely two Sisters, in the proper sense of that word, should vex one another, when married to one Man, than two other Women, not at all related to each other, which yet is the reason assigned, by the Legislator himself, for this law, according to the common interpretation of it. But as we find that Moses took great care, in his Constitutions, that a Wife of the lower order, a *Concubine*, should not lose any Advantage she before had, by the introducing a second, “ If he take him another Wife ;
 “ *her Food, her Raiment, and her Duty of*
 “ *Marriage shall he not diminish.* And if
 “ he do not these three unto her, then
 “ shall she go out *free* without Money,
 “ *Exod. xxi. 10, 11 ;*” must we not suppose that he took *equal* care, in the case of a Wife of higher quality ? a Wife to whom there first of all had been assigned a Dowry, that she should suffer no Diminution of Privileges, much less any loss of Prerogative, by the superinducing a second, *of like Rank in general*, one to whom a Dowry was also given, and who for that reason might be called *a Sister* ? And such a care this

Law,

Law, (Lev. xviii. 18,) has taken, if the interpretation I have been giving be admitted.

This a man could do, the Government of his House, and Precedence on all occasions, he could continue to the Wife he first espoused with Dowry, though he afterwards married another in the same solemn manner; whereas some sorts of vexing, such, for instance, as *Peninnah's* vexing *Hannah*, where the same word is used in the Original, an Husband, it may be believed, *could not prevent*, Elkanah found *he* could not; and consequently of vexing in this other sense, that is by diminishing her Authority and Honour, we are to understand Moses, without question, in Lev. xviii. 18. The word in the Original perfectly agrees with this, as it is supposed to signify straitening or lessening Enjoyments, and a kindred word evidently *sometimes* signifies lessening Enjoyments without any thing else of Affliction, as we may learn from Isa. xlix. 19, though it must be owned, these terms are not *always* used with such precision.

The Laws of Moses, indeed, were not observed with the utmost strictness by the Jews, in the times preceding the Babylonish

Captivity, which appears from several Scriptures; but as this Arrangement is most regular in itself, and so obvious, as to obtain in the East among those who are under no Obligation to observe the precepts of Moses, we may believe it produced considerable effects, and so far as this Law operated, the same management obtained among the Jewish Princes that doth among the Turkish — the first Wife, *as first*, was the *Principal*, and had *distinguishing Honour* paid her. Consequently this must, *generally*, have been the case; and therefore *most probably* was so in any particular assigned time, in which the contrary is not directly *affirmed*, or may with probability be *gathered* from some unusual circumstances.

III. In all probability then, there was such a *Principal Wife* when Solomon married Pharaoh's Daughter.

For as it appears from the *Age of Rehoboam*^m, that Solomon was *married* before his coming to the Crown, whereas this Affinity was made with Pharaoh some time after it; so it appears from this Song itself,

^m Compare 1 Kings xiv. 21. with Chap. xi. 42.

that

that he was not only married, but that he had several Wives of the *higher rank*, as well as many that were only called *Concubines*, at the time of those Nuptials, which this Song celebrates, “ There are *threescore Queens*, and *fourscore Concubines*, chap. vi. 8.” One of these *threescore* then, and *probably*, according to the foregoing reasoning, the *first* whom he had so *solemnly* married, must have had, we cannot but think, the *Royal Crown set upon her head*, and have been acknowledged as the *Principal Wife*, by being allowed *the other Prerogatives*, whatever they were, of that Character.

IV. But though the *first Wife* of every Eastern Prince is, and was, wont to be considered as the *Principal*; and whatever Addition was made to the Number of their Wives that had Dowry, they usually preserved their *Prerogatives*; yet it might not be impossible to *remove* such an one from her Dignity.

When Lady M. W. Montague says, in that passage which has been of so much use to us in these disquisitions, *that the First made choice of, was always after the first in*

rank, &c. it does not follow, that she is to be understood to affirm, they never *could be*, or never actually *were*, removed, but only that another's *bearing a Son first*, was not wont to despoil such a Princess of her Dignity. A Divorce certainly must be supposed to deprive her of the Honour, and possibly it might be done without proceeding so far.

Thus we certainly know that *Vashti*, the Queen of King *Ahasuerus*, was deprived of this Dignity, and her *Royal Estate* given to another, *Esth. i. 19.* And *Maachah*, a *Jewish Princess*, was *removed from being Queen*, on account of her Idolatries, *2 Chron. xv. 16.*

There was some difference, indeed, in the case of *Maachah*, from that we are considering, since she was not the *Wife* of the King that removed her, but the *Widow* of one of his Predecessors; however, if it was possible to do this where *Divorce* could have no place, if the Honours due to the Principal Wife of a *deceased* King could be taken from her, it certainly must have been as easy to deprive the Wife of a *living* One of her Dignity and Prerogatives.

It is even most probable, that *Maachab* obtained this Dignity at first, by depriving
another

another of it: for we find that Rehoboam had two Wives at least before he married Maachah, and those persons of Distinction, who we must believe were more than *Concubines*, Mahalath a *Grand-daughter of David*, and Abihail a *Niece of that Prince*, 2 Chron. xi. 18.; and though *possibly* they might both die before he married *Maachah*, yet as it is said ver. 21, that Rehoboam loved Maachah *above all his Wives* and his Concubines, it should seem, she did not arrive at that Dignity of being his *Principal Wife* in the common course of things, but at the expence of some other Princess. But whether *she* did, or not, it is evident, from what is said above, the *Principal Wife* might lose her *Royal Estate*.

V. If a Princess was on any account, whether just or not, thus degraded, it doth not seem necessarily to follow, that the next Wife in course, that is, the second who was married with a Dowry, was to enjoy this Privilege, but rather that the Husband had Power to raise *whom he pleased* to this Dignity.

It is certain that the Law of Moses which I mentioned, Lev. xviii. 18, saith nothing upon this point. It forbids the *Vexing the First Wife*, but if she was deprived of her Prerogatives, for which certainly there might be just cause, since there might be sufficient reason to *divorce* her, that Law makes no provision for a *second Wife* with Dowry, preferably to any other of equal rank, and as the Law did not limit a Prince in such a case, I do not know that it can be shown, by any other means, that he was so limited.

And it should seem, in other Countries, they were not confined in this respect: for when *Vashti* was deprived of her Dignity, Ahasuerus did not give her Royal Estate to the second of his Wives, or to any one of those whom he had married with Dower, but to *Esther*, who, it is notoriously known, was then, upon that occasion, brought with a number of others to his bed. It may indeed be said that Ahasuerus had no Wife but *Vashti*, and that all his other Women were *Concubines*; but as the modern Eastern Princes, are wont to have *several* of both sorts of Wives, so we find ancient Princes of
that

that Country, besides the Jewish Kings, had Wives and Concubines—Belshazzar in particular, we are expressly told, had both, Dan. v. 2, 3: the *probability* lies then on the other side.

VI. If it was *possible* that a Princess married to Solomon, after his having before made one Lady his Principal Wife, and having espoused near threescore others with Dowries, might yet notwithstanding, by the *Removal* of the First, and the *Passing over* of the others, become his *Principal Wife*, there is all the reason in the world to imagine, that the Ægyptians would propose this, when they treated about making Affinity with Solomon, and would *strenuously insist* upon it.

The great Superiority of the Daughter of Pharaoh, in point of *high-birth*, to all the other Wives of Solomon; and the well-known *Haughtiness* of the Ægyptian Court; will not allow us to doubt of this. Those very ancient Jewish Kings might, and we know sometimes did, marry the daughters of other Princes, so we know that David married the daughter of Talmai King of Geshur,

Geshur, 2 Sam. iii. 3 ; but what were these petty Princes, in comparifon of the King of Ægypt ? And as they were, none of them, comparable to the King of Ægypt, the moft puiffant Prince then in the world, fo the Ægyptians were perfectly well aware of their Superiority : the Boafting of fome of their Servants of the *Antiquity* of thofe Princes, is mentioned by a Prophet, Ifa. xix. 11. “ How fay you unto Pharaoh, I am the
 “ Son of the Wife, the Son of ancient
 “ Kings ? ” Their *Contempt of other Nations*, on account of the *Populoufnefs and Power* of their Country, is mentioned by another, “ I will bring again the Captivity
 “ of Ægypt—into the land of their habitation, and they fhall be there a *base*
 “ Kingdom. It fhall be the bafeft of Kingdoms, neither fhall it *exalt itfelf any more*
 “ *above the Nations* : for I will diminifh
 “ them, that they fhall no more rule over
 “ the Nations.” Ezek. xxix. 14, 15.

The Eastern Princes certainly knew how to *keep State* as well as any of the Western, and are very tender with refpect to the Dignity of their Daughters when they marry them. So Olearius tells us, that even a

Tartarian

Tartarian Princess of Circassia, whose Daughter was one of the three Wives, of the first Rank, of that King of Persia to whose court he went, with the Holstein Ambassadors, sent word to that Prince, when her daughter was conducted into Persia, that she did not send her as a *Concubine*, or as a *Slave*, but in the quality of a *Wife*, and that if she apprehended she would be ill-used, she should rather have chosen to have drowned her in the River Bustron, to which, it seems, she herself attended herⁿ, and at which they parted from each other. If a *Tartarian Princess*, of little consideration, sent such a Message to a powerful *Persian Monarch*, what must have been the Demands of *Ægypt* on the behalf of a Daughter of Pharaoh, when she was to be espoused to a Jewish Prince, whose Kingdom was of *new Erection*, and his People but just emerged out of a state of Oppression and Contempt; his Family of a *mean Original*, his Father having been a Shepherd; in the *first part* of his Reign, before his Character was so well established, or his Name so

ⁿ P. 939.

celebrated, as afterwards? Certainly her not being a *Concubine* would not alone have satisfied the *Ægyptians*, the *haughty Ægyptians*, the *Crown Royal* must have been demanded, as well as a Dowry; nor can it be imagined they could brook her being dependent on another Wife, and outshone by a Princess taken out of some *Jewish* Family.

VII. And this, or something like this, did accordingly take place; the *Ægyptian* Princess was not put upon a level with the threescore Queens, and her splendor undistinguishable among them; on the contrary, she had certainly some Pre-eminence.

Not to cite the xlvth Psalm, which speaks of a *foreign Princess* as being Queen in a distinguished sense, “Kings Daughters
“were among thy honourable Women:
“upon thy right-hand did stand *the Queen*
“in Gold of Ophir. Hearken (O Daughter)
“and consider, and incline thine Ear;
“forget also *thine own People*, and thy Father’s House,” though it is very generally, if not universally understood to be a Song composed on these same Nuptials; let us examine the plain Histories of the Reign of
Solomon,

Solomon, as they are given us in the books of Kings and Chronicles, and no one will doubt, I believe, her being honourably distinguished from the common Wives of Solomon of the first Rank. I will only here set down the places in the book of Kings, where she is mentioned, as sufficient to prove the point, to every considerate Reader.

And Solomon made Affinity with Pharaoh King of Ægypt, and took Pharaoh's Daughter, and brought her into the City of David, until he had made an end of building his own House, and the House of the Lord, and the Wall of Jerusalem round about, 1 Kings iii. 1.

Then he made a Porch for the throne where he might judge, even the Porch of Judgment: and it was covered with Cedar from one side of the floor to the other. And his House where he dwelt, had another Court within the Porch, which was of the like work: Solomon made also an house for Pharaoh's Daughter, (whom he had taken to wife) like unto this Porch, 1 Kings vii. 8.

Pharaoh's Daughter came up out of the City of David, unto her house which Solomon had built for her: then did he build Millo, 1 Kings ix. 24.

But King Solomon loved many strange women, (together with the Daughter of Pharaoh) Women of the Moabites, &c, 1 Kings xi. 1.

These places want no Commentary : *no other* Marriage but this is particularly mentioned ; a most sumptuous Building is reared up *for her*, and exactly like that in which he intended to exhibit his Glory and magnificence to all that came near him ; the mentioning this circumstance *over and over again* in this very short history, &c ; all shew that she was advantageously distinguished from the Rest. But, if she was distinguished in this manner from the Rest, it was making a great Alteration in the Family of Solomon.

VIII. Such an Alteration could not take place, could not be expected, without occasioning Apprehension, Displeasure, and Complaint, as to Solomon's *Principal Wife* ; and, we may believe, as to the Jewish Nation in general.

The Law of Moses, Lev. xviii. 18, supposes that the introducing a second Wife, *with Equality*, would vex the first ; and certainly if such *superinduction* pained a
woman

woman in Common Life, it must be more grievous still to one that possessed the greatest *Female Dignity* in a Kingdom. The human heart is certainly the more attached to Distinctions of Honour the more considerable they are, and can less patiently bear the Loss of them, or their Diminution.

Since this Song of Songs then was composed on occasion of these Nuptials, and this first Wife of Solomon is introduced as a Speaker in it, is it not natural to expect to find the traces of this Apprehension and these Complaints there? And is not the self-undervaluing, self-debasing language of the beginning of the iid chapter, “ I am
“ the Rose of Sharon,” or the Rose of the Field, “ a Lily of the Vallies,” or a common Lily that grows in the low lands, for this description of herself is understood by the ingenious Author of the New Translation to be the language of Self-Abasement, I say is not this to be understood as *complaining with Softness*? And is not the Fainting hinted at in ver. 5. to be understood as flowing from Apprehension and Jealousy? Is not this too to be considered as the cause of that Anxiousness described by
the

the sacred Poet, chap. iii. 1 ? No surer Guide can, perhaps, be found to the true method of interpreting these and other passages of this Song, than the keeping in remembrance this situation of the Mind of Solomon's First Wife ; no happier Illustration given, it may be, of those Scenes.

If the Anxiety of Solomon's Principal Wife is supposed to be most severe, as being most deeply interested in it, it cannot however be imagined there was no Concern at such a Prospect in the Israelitish Nation in general, especially the Female-part of it : the Triumph of a foreigner, over one of the Natives, must be thought to have been displeasing. Origen in one of his Homilies on this Song of Solomon, preserved, in a translation, among the Writings of Jerome^o, takes notice of the upbraiding that Moses suffered, on account of his marrying an Æthiopian Woman, where there was nothing of any hardship done by it to any Israelites ; can we imagine then, there was no apprehension in any breast, excepting in the person's most deeply concerned, when

^o Vol. vii. p. 118.

this Marriage of Solomon with a Princess of Ægypt was transacting?

I am supposing she was an *Israelite*, for as this is most natural in itself, so his Successor's being said to have been born of an Ammonite, (1 Kings xiv. 21, and 2 Chron. xii. 13,) in no wise proves the contrary: he might not be the *Eldest* Son though he succeeded, Elder Sons often die; and if he was the *Eldest Son*, and the *Eldest Child* too, it doth not follow that his Mother was the Principal Wife, it doth not even follow that she was a Wife with Dowry, she might, on the contrary, be no more than a Concubine. For the Children of such are known to inherit equally with those *born of Wives of an higher order* in the East, at this day; and might do so in the times of Solomon; Judges ix. 18, it is certain, is no proof to the contrary. So Lady M. W. Montague expressly tells us, the first the Turkish Princes make choice of is always *first in Rank*, and not the *Mother of the Eldest Son*.

F

REMARK

R E M A R K IX.

It doth not however follow, that Solomon, in making Affinity with Pharaoh, *divorced* his former Queen, to make way for the Ægyptian Princess ; nor yet that he *deprived her of her Prerogatives*, and reduced her to the Rank of Wives in common that had Dowries, in order that that Princess might take her place : Solomon might, Solomon more probably did, find some Temperament.

That he married Pharaoh's daughter, and that he gave her the Pre-eminence of a Principal Wife, is not, I think, to be doubted ; but then neither of the other things, the *Divorce* or the *Degrading* of his former Queen, necessarily follows, since an Accommodation might have been contrived by *so wise* a Prince as Solomon, and might actually take place. And most probably did so : for as we find the former Queen of Solomon was alive at the time of these Nuptials, from the part assigned her in the Conversation of this Song by the sacred Poet ; so the soft and tender things spoken to her by the Bridegroom, in the latter part of the Song, and even in the first

part of it, will not permit us to suppose a *Divorce* was intended, or even a *Degradation*, but rather some *Accommodation*.

Nor is there any Difficulty in conceiving how this might be done. His former Queen might have her *Dignity and Power over the Women of the Palace* of Solomon confirmed to her; while *Independence, a separate Court, Power over the Moiety of New Wives* Solomon might after take, or over *all the Foreigners* he should marry, with *equal Badges of Royalty*, might be given the Princess of Ægypt. An *equal Division* of Honours has frequently reconciled jarring Interests, and may very naturally be supposed to have occurred to a Prince, who was so remarkable for finding Expedients, that solved difficulties which were extremely perplexing and intricate ^P.

The Silence of the Books of Kings and Chronicles, in which we meet with no account of this first Queen of Solomon, while several circumstances are mentioned there relating to the Daughter of Pharaoh, is no Objection at all to the supposing such an

^P 1 Kings iii. 16—28.

Arrangement as we have been speaking of. Nothing, perhaps, at all is to be concluded from this silence; but if any thing is to be deduced from it, it can only be, that she might live but a little time after this Settlement; or at most, that her Unsubmissiveness and Resentment might draw on a Divorce: but that at first, no such Severity was designed, and a contrary Issue hoped for, we may conclude from the Gentleness, and the *Affurances of continued Affection*, to be met with in this Song.

R E M A R K X.

As this *Superinduction* however of the Daughter of Pharaoh, when supposed to be transacted in the *softest manner*, might not appear to the Jewish People so well to agree with the Law in Leviticus⁹, so often mentioned, as it might be expected it should, it may be naturally imagined Solomon would not have made this Affinity with Pharaoh, which drew after it such consequences, had he not at least received some Affurances, that it was *not contrary* to the Divine Will.

⁹ Chap. xviii. 18.

Possibly he might be directed, by some Intimation of the Prophetic Spirit, to enter into this Alliance.

For though we find Rehoboam, his Son, violating a Law of Moses without scruple, that had some relation to these matters, it is not natural to suppose the same thing was done *at this time* by Solomon. It was the Law^r, “ If a Man have two Wives, One
“ Beloved, and Another Hated, and they
“ have born him Children, both the Belov-
“ ed and the Hated : and if the *first-born*
“ Son be hers that was *hated* ; then it shall
“ be when he maketh his Sons to inherit
“ that which he hath, that he may not
“ make the Son of the Beloved First-Born,
“ before the Son of the Hated, which is
“ *indeed* the First-Born : But he shall ac-
“ knowledge the Son of the Hated for the
“ First-Born, by giving him a double Por-
“ tion of all that he hath, &c.” Reho-
boam however, notwithstanding, preferred
the Son of Maacah to the rest of his Sons,
and made him his Successor, though it is
plainly intimated he had sons *elder* than he,

^r Deut. xxi. 15—17.

merely because he loved Abijah's Mother above all his Wives and Concubines: " Rehoboam took him Mahalath the daughter of Jerimoth the son of David to wife, " and Abihail the daughter of Eliab the son of Jesse: Which bare him Children; " Jeush, and Shamariah, and Zaham. And " *after her,*" says the prophetic Historian, " he took Maachah the daughter of Absalom, which bore him Abijah, &c. And " Rehoboam loved Maachah the daughter of Absalom *above all his Wives and Concubines, &c.* And Rehoboam made Abijah *the Son of Maachah the Chief,* to be ruler among his Brethren: for he thought to make him King." 2 Chron. xi. 18—22. And accordingly when " Rehoboam slept with his Fathers, Abijah his Son reigned in his stead." 2. Chron. xii. 16. Rehoboam did this indeed, but Solomon his father was a very different kind of person from his Son, more especially in that part of his time: possessed of Wisdom in a nobler manner than any mortal of that age enjoyed, and consequently thoroughly acquainted with the Laws God had given to Moses, consequently with the Law of Lev.

xviii. 18 ; and at the same time paying *due deference* to the precepts of God, for his heart was not then alienated by the Love of Strange Women. And therefore he must not be imagined to have done this without *due satisfaction*, that it was *not contrary to the Divine Will* ; if not, that it was of the Lord, that had occasioned this proposal to be made, in order to accomplish his own holy secret purposes.

Such an Assurance he might receive by a *prophetic Dream*, after which manner we know God did sometimes reveal himself to Solomon, and by which Joseph was afterwards directed *to take to himself Mary his Espoused wife without fear* ; or he might have it by a message conveyed to him by some *Prophet*, as a Prophet ^s afterwards foretold, that, on account of his *undue Love of Strange Women*, ten tribes should be taken from under the Government of his Family, and be given to his adversary.

As this *latter* method must have been most efficacious to silence the murmurings of the Israelitish Nation, we may be-

^s Ahijah the Shilonite. 1 Kings xi.

lieve it was rather made use of by God; especially if we consider how this corresponds with the celebrating these Nuptials by some Prophet or Prophets, of which we have some Remains that continue to this day, besides that Song of Songs we are now considering, if the xlvth Psalm was drawn up on this occasion, as it is believed it was, where the Writer is evidently distinguished from the King, whose Marriage with a *Foreign Princess* is there approved of, commended, celebrated, “*I will make thy*
 “*Name to be remembered in all genera-*
 “*tions: therefore shall the people praise*
 “*thee for ever and ever,*” (ver. 17.) There can be nothing harsh then, in supposing there might be a *previous* prophetic assurance, that this Marriage, conducted in the manner Solomon conducted it, would not be displeasing unto God, would rather accomplish his purposes, seeing it was so honoured afterwards, or during its Solemnization, by a Poetic Composition, drawn up by a *Prophet*. Especially as we know, the Pious Men of those days were wont to do nothing of consequence, without some how consulting God.

So David was *freed* from the obligation of that Law which Rehoboam *broke*, by the dispensing power of God, who by Nathan his prophet permitted, or rather directed, David to make Solomon his Successor, in preference to Adonijah his *Elder* Son. See 1 Chron. xxviii. 5, 2 Sam xii. 25, and 1 Kings i. 6.

REMARK XI.

If this account of matters be admitted, if these Nuptials were celebrated by some Prophet, to shew that they were agreeable to the Mind and Will of God, the first verse ought to have been otherwise rendered than in our translation, for “The Song of Songs which is Solomon’s,” it should have been, “The Song of Songs which is *concerning* Solomon.”

It will certainly admit of this translation, and the view of things I have been giving, inclines us to this sense of it. The Author of the New Translation makes no alteration here, in the Version he has given, but in the beginning of his Annotations¹ tells us

¹ P. 49.

that *perhaps* it ought to have been rendered, WHICH IS CONCERNING SOLOMON: and that the original word has *evidently* that sense in the title to Psalm lxxii.

It will follow from hence, this is *not* a book of Solomon's, but of some Prophet of God, excited to celebrate this Marriage of that Prince.

R E M A R K XII.

Whatever was the Intention of God, in bringing about this Marriage in the course of his Providence, and in causing it to be celebrated in such an *extraordinary* manner, by Songs that were directed to be placed among the SACRED WRITINGS, it is certain, there never was *any Resemblance more striking*, between the *Circumstances and Transactions* of any of the remarkable Personages of the Old Testament and those of the Messiah, than the *Likeness* we may observe between Solomon's marrying a *Gentile* Princess, and making her *equal in Honour and Privileges* with his former Jewish Queen; and in her being *frequently mentioned* afterwards in history, while the other is passed over in *total Silence*;

Silence ; and the Conduct of the Messiah towards the Gentile and Jewish Churches.

The two remarkable things in the conduct of the Messiah towards the two Churches, are the making the Gentiles *Fellow-Heirs*, of the same Body, and Partakers of the Promises, *without any difference* ; and the giving up to neglect the Jewish Church, while that of the Gentiles has long flourished in great Honour, and been the subject of many an History. St. Paul takes notice of both these circumstances, with particular solemnity : of the first, in the *iiid* of Ephesians, and elsewhere ; of the other, in the *xith* of Romans. They are points then that deserve great Attention.

They are both called *Mysteries*,^a that is things that had been concealed aforetime ; but it by no means follows, that there were no shadowy Representations of these Events in the preceding Ages, only that they were not *clearly and expressly revealed*.

Kingdoms and Cities are frequently spoken of, in Holy Writ, as *Women*. *Sacred* as well as *Secular Bodies of Men* are repre-

^a Rom. xi. 25. Eph. iii. 3.

sented under that Image. The *Universal Church*, is spoken of under the Notion of a *Bride*, and the Messiah as her Husband, Eph. vth. The *two Churches* of Jews and Gentiles, or the Church under the Mosaic Dispensation and the Church freed from those Ceremonies, are represented as *two Women*, (the one formerly treated as the *Principal Wife*, and the second as having been for a long time neglected, but afterwards producing a much more numerous Issue than the first,) by the prophet Isaiah, in his livth chapter, according to the explanation St. Paul has given of that passage in Gal. ivth. *Particular Churches* are mentioned after the same manner: so concerning the Church at Corinth St. Paul says, I have *espoused you to one Husband*, that I may present you *as a Chaste Virgin* to Christ, 2 Cor. xi. 2.

Since then it is common for the Scriptures to represent the Church of God under the notion of a *Woman*, and the Messiah under that of her *Husband*; since the two Bodies of Men, that which worshipped God according to the Mosaic Rites and that which observed them not, are compared to

two

two Women; and since the *circumstances* of these two Churches are such as I have given an account of from St. Paul; it must be acknowledged, that there is a lively Resemblance, betwixt Solomon's espousing the Ægyptian Princess and the Messiah's admitting the Gentiles to equal Privileges with the Jews, whether it was or was not *designed* by God as an Emblem and Type of it; celebrated by his Prophets for this cause in holy Songs; and those Songs preserved with care to this day, among Writings of the *most sacred* kind, on that account.

R E M A R K XIII.

The supposing that a representation of these matters by a remarkable Emblem, was actually the design of God in celebrating this Event, and that this Song is accordingly so to be considered, is an Interpretation, at once sufficiently *Simple* and sufficiently *Noble*, to engage the Acquiescence of the Mind; and much more when it is considered, that such an Interpretation comes recommended to us by some of the *Antient Jewish Writers*; and

and above all when it is remembered that it is perfectly *in the Taste of that Explanation that is given us in the ivth of Galatians*, of another piece of the Old Testament History, I mean where St. Paul says the story of *Hagar and Sarah* may be considered as an Allegory.

The learned and curious *Michaelis*, Professor at *Gottingen*, is said to controvert the received opinion, of this Poem's being a sacred *Allegory*, and to be inclined to look no farther than the *literal meaning*; he supposes, we are told, that it was inserted in the sacred Code, to obviate the mistakes of such morose Bigots, as hold *Conjugal Love* inconsistent with the *Love of God*.^w This indeed is *Simple* to the last degree, but then it wants the *requisite Nobleness*. Surely it could never have been composed, never inserted in Holy Writ, for this purpose! The Jews do not seem to have had any *such Moroseness* among them; * and if they had wanted Admonitions

^w See Notes on the New Translation p. 103.

* One Order of the Essens, the most rigorous Sect of the Jews, and the least inclined to Matrimony, not only practised it, but blamed their Brethren that did not;

monitions of such a kind, the Precept—*Increase and multiply*, and the Elogium given to Enoch, *that he walked with God, and begat Sons and Daughters*, &c, would have been much more effectual to the Jews on this point; as those places, together with that Declaration of an Inspired Writer—*Marriage is honourable in ALL, and the Bed undefiled*, must be to us Christians.

On the other hand, the *Allegorical Speculations* of Origen, and Writers of that Cast; and the Interpretations of those that suppose it to be a *Book of Prophecy*; however *Noble* they may be, have not the *due Simplicity*, as well as are to the last degree Uncertain.

It gives pain to ingenuous Minds, that would reverence the Memories of pious and diligent Men of former times, when they read some of their Fancies of this kind. My *good-natured* Reader, I dare say, will feel uneasy Sensations, when he finds such a Man as Bp. Patrick, giving such a Note as not; and the other part of them who abstained from Marriage, did not abstain, according to Josephus, from their supposing Matrimony unlawful, but from their entertaining, it should seem, too mean an opinion of the virtue of the other Sex. De Bello Jud. Lib. 2. chap. 8.

this,

this, on that part of the Bride's Drefs—*Thy Navel is like a round Goblet, which wanteth not Liquor: thy Belly is like an Heap of Wheat, set about with Lilies,* “What is the
 “mystical meaning of this *Hieroglyphick*
 “*Vesture* (as it may be called) is very hard
 “to say. — It may be applied to the *two Sa-*
 “*craments*, which the Church administers
 “to her Children: *The Font in Baptism* be-
 “ing represented by the former; and the
 “*Sacrament of the Lord's Supper* by the o-
 “ther part of this Figure.”

The *Prophetical* Interpreters are, I am afraid, as whimsical. *I have compared thee, O my Love, to a Company of Horses in Pharaoh's Chariots*, has been understood as a prophetic Description of the State of the Church, when Shishak king of Ægypt invaded Judæa; the *succeeding verses of that chapter* as referring to the Princes of the house of David, from Abijam to Josiah inclusively; the *beginning of the next chapter* of the times from Josiah to the Captivity; and so on to the words, *Go ye forth, O ye Daughters of Zion, and behold king Solomon*, which have been supposed to describe the *Ministry of John the Baptist*; while

while the *first part of the sixth chapter* has been fancied to be a prophecy relating to the State of the Church *from the Reformation to the calling of the Jews*, the Period in which we live; and some *later* passages of this book have been imagined to be prophetic of *times yet to come*: In short, I have seen the whole Song explained after this manner, *with great minuteness*, by a learned Writer of the last century, comprehending various periods of time, from *David to the End of the World*, but as this Specimen is sufficient to give my Reader an Idea of this way of interpreting the Song, I may be dispensed with, I believe, from publishing the Manuscript.

The manner in which I have proposed to consider this ancient book, is *infinitely more simple*. Nothing more, according to that, is to be sought for of the mystic kind, than the making out the general Resemblance, betwixt Solomon's Behaviour with respect to his two Queens, and the situation of affairs between the Messiah and the two Churches, of those that observed the laws of Moses and those that did not. As to the rest, we are to confine our Enquiries to the Literal

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Sense,

Sense, and illustrate the Poem merely as celebrating the Nuptials of Solomon, with its attending circumstances. This is, at the same time, giving it a meaning sufficiently *Noble*, and making it appear worthy to be placed among those other Writings, which set forth the things of Christ by *shadowy Resemblances*, and a *Variety of Emblems*.

All which is greatly strengthened, by recollecting that the Messiah was spoken of among the *ancient Jews* as a Bridegroom, which appears not only from some quotations the Learned have given the world from *their* books; but from the more *authentic evidence of the New Testament*; Ye yourselves bear me witness, that “ I said, I am not “ the *Christ*, but that I am sent *before him*. “ He that hath the *Bride* is the *Bridegroom*: “ but the *Friend of the Bridegroom*, which “ standeth and heareth him, rejoiceth greatly “ because of the *Bridegroom’s voice*: this “ my Joy therefore is fulfilled,” John iii. 28, 29. Where the *Messiah* and the *Bridegroom* are made synonymous terms by John, *when talking to some of the Old Jews*. Our Lord makes use of the same idea. Luke v. 34, 35. Nor

Nor is it any wonder the Jews should preserve the notion of the Messiah's being to be considered as a *Bridegroom*, or even believe that this Book refers to him^y, without entering into the views, which, according to these papers, are so intimately connected with it; the admitting the *Gentiles to equal Privileges with the Jews* was too mortifying a thought to be preserved by their Teachers, and instilled into their Pupils. It is enough for us, that they have preserved the Book among their other holy Writings, which might have been sufficient, with other prophetic parts of Scripture, to have reconciled the Jews of the Apostolic Age to the managements of Providence, when they saw they agreed with the intimations of their sacred Books; and may give to us the pleasure of observing, *that known unto God are all his works, from the Beginning of the World*^z.

The likeness, in the last place, between this way of interpreting this Song, and St. Paul's method of explaining the history of Sarah and Agar, they being evidently in the

^y See Patrick's Preface to his Annotations on this Song. ^z Acts xv. 18.

same Taste, completes the Satisfaction of the mind upon this point, and gives it all the *Determinateness* that can be expected, in a matter that has been so perplexed by the Learned, and of no greater consequence to our Salvation.

R E M A R K XIV.

I have been endeavouring to shew, in this manner, by a Series of Remarks, that trifling as the second and third of them might at first sight seem to be, they were yet of great consequence to the due explanation of this Hebrew Song; nor have I yet done with them, since they may serve to lead us, not only into the general Design of it, but enable us to penetrate still farther than we have hitherto done into its STRUCTURE: for though this is evidently a Poem considerably different from those *Nuptial Songs* that were sung before *the Bride*, or *the Bridegroom*, in their *Processions*, &c, being of a much more ample nature, describing *with exactness* the circumstances of the marriage of Solomon *at length*, as they are supposed to have passed, and taking in
the

the Events of *a considerable portion of time*, yet it may be imagined it includes in it a representation of those *Proceffional Songs*. Nay it can hardly be thought that they can be omitted in such a *large* account of these Solemnities, and consequently some part of this Poem may reasonably be construed as such.

Nothing can be more natural than such a supposition, for as these Songs constitute a great part of those solemnities, they cannot be easily imagined to be entirely dropped in *so ample* a Representation of that Marriage.

REMARK XV.

If they are introduced at all into this poetic and *lively* Description of this Marriage, the first part of the first chapter, and the first part of the fourth, must be, I should think, the places that give a *Representation* of these Songs.

The Eastern Princesses are at this day conducted, even to a common Visit, according to D'Arvieux^a, with Songs. Their own

^a Voy. dans la Pal. p. 249.

Women, it seems, precede them *singing*, 'till they come near the Person to whom they go to pay their respects, when the *Attendants of the Person to be visited* perform this office, their own Women following behind, in silence, if I understand the account aright, though it is not *expressly* affirmed by D'Arvieux that they are silent, only that they follow. It appears from a passage of Scripture also, which I have elsewhere illustrated^b, that this was an honour customarily paid Princes in former times. And as Songs are used now in the Nuptial Solemnities even of the *common people*, every Bride among the Arabs being conducted, according to D'Arvieux, from the place of preparatory Bathing to their Camp, where the Marriage is to be solemnized^c, with *Singing*, much more must it be supposed they are made use of in the Marriages of their Princes. But however that may be, it is certain, from the xlvth Psalm, that Songs of Gratulation and Joy were not forgotten in the Marriages of the ancient

^b See Observ. on divers Passages of Scripture, ch. 6. Obs. 30, 31.

^c P. 224.

Jewish Kings, and in particular when their New Queens were Foreigners, and were introducing into the Royal Palace.

If so, nothing can be more natural, than to understand the 4th chapter, from ver. 1. to the end of the 11th, of those Songs that were sung, by the Daughters of Jerusalem, before the *Bride*, as she was conveying to the Palace of Solomon. They were ordered to go out to meet King Solomon, who certainly was attended by his Bride (ch. viii. 5): What was this Procession for? Was it only to meet him with *Lamps*? Or with *Songs* too? Doubtless, according to the xlvth Psalm, with Songs too.

I do not know, that either this passage, or the other I mentioned—the first part of the first chapter, have been considered in this light; but as it is natural in itself, so it makes many things, in those parts of the Poem, appear infinitely more natural than they can otherwise be made to appear. The very first words of the Song, “Let him
“kiss me with the Kisses of his Mouth,
“for thy Love is better than Wine,” seem not to be capable of explanation upon any other Hypothesis. Is it imaginable that an

Eastern Lady, an *Eastern Princess*, brought up in all the *Delicacy and Reserve* of those Countries, should express herself, *before marriage*, after this manner? It is totally inadmissible, and consequently could never be so represented by a Poet that would *follow Nature*; but if it is only considered as the Representation of a Song, sung before her, it becomes *quite a different thing*.

And as the other parts of this Poem, which confessedly consists of the discourses of different Persons, are not marked out, but the Reader is left to himself to distinguish them, and apply them to the respective Parties to whom they belong; so it is not to be imagined, those parts of the Poem, which are intended to describe the Nuptial Songs, should be more distinctly pointed out. We must believe, that it is left to us to find them out by their circumstances.

As then the beginning of the first chapter, describes the *first Interview* of the Bride with the Bridegroom; and the beginning of the fourth, immediately follows the mention that is made of the going out of the Daughters of Jerusalem to meet them; they must
be

be the places where, in all likelihood, these *Proceſſional Songs* are represented. This, as to the first of these Paragraphs, is confirmed by the very first words of the Song, as I have already observed, which in the common view would be insupportable, as being inconsistent not only with *Eastern Reserve*, but even with *European and English Decency*.

R E M A R K XVI.

It is no just Objection to the understanding these places of this ancient Poem after this manner, that is, as designed to express the Songs of the *Virgins* that attended this *Ægyptian Bride*, when she was about to be presented to King Solomon, and of the *Daughters of Jerusalem*, when they marched in solemn *Proceſſion* before them, into the *Royal City*, that they are addressed to one who was *absent*; or sung in the Person of the Bride or Bridegroom: since nothing is more common, in the Eastern Poetry, than such Addresses to the *Absent*; and the Poet's or Singer's personating another in their Songs.

So David, in that Elegiac Composition of his on the Death of Saul and Jonathan, addresses Jonathan, when he was not only *absent*, but *dead*: “O Jonathan, *thou* wast
 “ slain in thy high places. I am distressed
 “ for *thee*, my brother Jonathan: very pleasant
 “ hast *thou* been unto me: *thy* Love to
 “ me was wonderful, passing the Love of
 “ Women.” 2 Sam. i. 25, 26. Those words then, in the beginning of the Song of Solomon, may be understood equally well, to be the words of a Song addressed to one that was absent: “*Thy* Love is better than
 “ Wine. Because of the Savour of *thy* good
 “ Ointments, (*thy* name is as Ointment
 “ poured forth,) therefore do the Virgins
 “ love *thee*.” The speaking of him at one time, as *absent*, and the next moment, as *present*, which is done in the 2d verse of that first chapter, “Let *him* kiss me with
 “ the Kisses of *his* mouth, for *thy* Love is
 “ better than Wine,” is, perhaps, best accounted for after this manner—the supposing it an Apostrophè in a Song; as it is much more natural to understand these words as *sung by her Attendants*, than spoken *by the Bride in Person*, in point of Decency.

Nor is it to be admitted as an Objection, that then the Singers must be supposed to have *personated* the Bride. Every one that sung the *Lamentation over Saul* must have personated David, which Lamentation we may not only *naturally* suppose was sung by many; but some of the Learned have thought was actually *ordered* to be taught the Israelites in those words, “Also he bade them teach the Children of Judah the Bow,” this Elegy that is, say they, *called the Bow*: “behold it is written in the book of Jasher.” When any one then came to those words, “I am distressed for thee, my brother Jonathan: very pleasant hast thou been unto me, &c,” the Singer must have *personated* David, and sung as if he had been actually speaking.

Jerusalem, in like manner, is *personated* in the Lamentations of *Jeremiah*. The Singer, whether you imagine him to have been the *Prophet* himself that composed those Lamentations, or any other after him, sung in the person of *Jerusalem*, as if she had been a *Woman*, uttering such and such Complaints, as will appear to any one that reads the first chapter of that book, where
from

from speaking of Jerusalem in the third person, and as a *City* made solitary, which had been full of people, &c, all on a sudden, the holy City is *personated* by the *Singer*: “ See, O Lord, and consider, for
 “ *I* am become vile. Is it nothing to you
 “ all ye that pass by? behold and see, if
 “ there be any sorrow like unto my sorrow,
 “ which is done unto *me*,” and so on to the end of that chapter; after which, the Daughter of Zion is spoken of again in the third person.

Other Instances might be produced, if necessary, from the Old Testament, but it is sufficiently plain, from what has been mentioned, that the ways of speaking, used in these two paragraphs, by no means forbid our considering them as *Proceffional Songs*, sung before the Bride.

R E M A R K XVII.

On the contrary, if we admit a *Singer's* personating another, and addressing such as present who were really absent, these paragraphs, as to the Subject of them in general, very much resemble the modern Songs that
 from are

are used in the East on these occasions, for they turn very much on the Accomplishments of the Bride, more especially the last of them.

After the Bride has bathed, according to D'Arvieux^d, *the Women that attend her, place her on Horseback, or on a Camel, covered with a Carpet, and adorned with Flowers and Greens, and carry her, in this manner, to the place where she is to be married, singing her Praises, and their Wishes for the Prosperity of the Marriage.*

These Songs however are not confined to the celebration of the Beauty and Accomplishments of the Bride: D'Arvieux tells us in the passage just now cited, they mingle their *Wishes* for the Prosperity of the Marriage *with these Praises*; and the 45th Psalm teaches us, that these Songs sometimes contained *Advices and Exhortations* as well as *Wishes*, and celebrated the *Agreeablenesses of the Bridegroom*, as well as of the Bride. “ Instead of thy Fathers shall
“ be thy Children, whom thou mayest
“ make Princes in all the Earth:” there is something like a Wish. “ Hearken (O

^d Voy. dan la Pal. p. 224.

“ Daughter)

“ Daughter) and consider, and incline thine
 “ Ear; forget also *thine own People*, and
 “ thy Father’s House:” there is an Advice.
 “ Thou lovest Righteousness, and hatest
 “ Wickedness: therefore God, thy God,
 “ hath anointed thee with the Oil of Glad-
 “ ness above thy Fellows:” there the *Bride-*
groom is celebrated. We are not therefore
 to wonder that we do not find these Para-
 graphs wholly confined to one single point:
 a proper *Variety* ought to be expected.

R E M A R K XVIII.

If these Paragraphs are to be considered
 as really descriptive of *Songs*, sung before
 the Bridegroom and Bride, it will be no
 wonder if we should discern the traces of
Alternate Singing there, or one Virgin’s
 singing one or more lines, and being an-
 swered by another in an equal number of
 verses; or of a Virgin, or two Virgins, alter-
 nately singing *alone*, and their being answered
 by a large number of others in a Body, as a
Chorus; since this would be according to
 the Eastern manner of Singing, and of their
 Singing on these Occasions. And perhaps
 this

this may appear an happy thought, for the accounting for *that frequent change of Person* that we meet with in these Paragraphs, especially the first, for which otherwise it will be difficult to assign a reason.

Lady M. W. Montague, who was present at a Bagnio when a fine Turkish Bride was brought for Bathing, describes the Solemnity in one of her Letters. Her account is to this purpose. *Two hundred Women were assembled there, those that were, or had been married, placed themselves round the room, on the Marble Sofas. But as to the Virgins two of them met the Bride at the Door, conducted by her Mother and another grave Relation; two others filled silver gilt pots with Perfumes, and began the Procession; the rest followed in Pairs, to the number of thirty, the Leaders sung an Epithalamium, answered by the others in Chorus; and the two last led the Bride. In this order they marched round the three large rooms of the Bagnio, &c.*^e

By the help of the Light derived from this account, one may discern, methinks, the traces of an *Alternate Singing* in the

^e Vol. III. p. 30, &c.

first chapter of Solomon's Song. The first part of that chapter, at least, seems to be descriptive of the Songs sung before the Bride. It is, by far, most decent to consider them in that light. Now if we understand them after this manner, it should seem to be sufficiently plain, that different Singers are supposed, by the Poet, to attend the Bride, in her being brought to the Camp of Solomon, and to sing different parts.

This *Change* of Persons, seems to me, to be very artfully pointed out, by the different forms of Expression that are made use of: they being sometimes in the *singular*, sometimes in the *plural*; sometimes the King is spoken to as if *present*, sometimes the verse supposes him to be *absent*. Of these Variations, I should think, no easier account can be given, than the supposing these *several* clauses are to be considered as sung by *different* persons; and that it was the intention of this divine Poet, to represent *a taking of turns in singing*, by this beautifully simple Artifice. This may be expressed with more distinctness, in another form, after this manner.

1st Virgin.

“ Let *him* kiss me with the Kisses of *his*
“ Mouth.

2d Virgin.

“ For *thy* Love is better than Wine.

The Procession in general, or all the other Virgins in Chorus:

“ Because of the Savour of thy good Oint-
“ ments,

“ (Thy Name is as Ointment poured forth;)

“ Therefore do the *Virgins* love thee.

2d Virgin.

Draw me, we will run after *thee*:

1st Virgin.

The King is bringing^f me into *his* Chambers:

The Procession or Chorus.

We will be glad and rejoice in thee,

We will remember thy Love more than Wine:

The Upright love thee, &c.

If Lady Montague's Letters shew, that
alternate Singing is now used among the

^f For so the words evidently should be rendered, the Enquiry of the 7th verse proving, beyond all contradiction, that she was not, at that time, brought into any of the Royal Apartments, any of the Rooms of the Royal Tent, designed for her Reception, for Solomon, without doubt, received her in some Encampment he ordered for that purpose, but of this I shall have occasion to take notice in the third Part.

H

Turks,

Turks, the xvth of Exodus proves its use was more ancient than the time of Solomon, and that it had been used, among the Jews, in times earlier than his ^s Age. And if used in other solemn Songs of Triumph among them, why not at their *Nuptials*, as they certainly are used among the Turks now?

Whether the ivth chapter is to be viewed in the same light, or to be considered as one continued Song, sung by the whole Company of Jewish Virgins as they went in Procession, I leave to the more curious to determine. This Notion, of their being Songs, and that they sometimes on this occasion sung alternately, may perhaps be thought to add to the difficulty, of determining to what Persons each sentence is to be ascribed in this work; nevertheless, if it be just, we are not to be discouraged on this account; the difficulty, it may be, will not be found to be so great as we fear, and however indeterminate it may be found in some nicer cases, the Nature of the Composition in general may be sufficiently understood.

* Exod. xv. 20, 21.

R E M A R K XIX.

My Reader may remember, that in D'Arvieux's account of the manner in which the Arab Princesses visit one another, which I have already cited, we are told, that the Attendants on the *Lady that visits* bring her with Singing, and that she is received when she draws near by the Domestics of *her that is visited*, who then sing, the other withdrawing themselves into the Rear of the Procession. This is precisely, I apprehend, what is designed to be expressed in the first chapter of this Song of Solomon.

“ Tell me, (O thou whom my Soul loveth,)
 “ where thou feedest, where thou makest
 “ to rest at noon: for why should I be as
 “ one that turneth aside by the flocks of
 “ thy Companions?” point out, I imagine, the Appearance of those Women whom Solomon appointed to receive the Princess of Ægypt, and was the last thing sung by her Ægyptian Attendants, at that time at least; the following words, “ If thou know not,
 “ (O thou fairest among Women,) go thy
 H 2 “ way

“ way forth by the footsteps of the Flock,
 “ &c,” are to be understood as sung by
 those that received her, or some one of
 them.

As this expresses with sufficient plainness, where the division is to be placed, between the Songs of those that brought and of those that received her; so there is nothing unnatural in this asking the Question on the one hand, and the answering it on the other, since the Eastern Songs are frequently extemporaneous, as we are assured by Mr. Wood, in the account he has given us of his Journey to Palmyra, prefixed to those elegant Plates, which give us such a lively representation of those noble Ruins^h, and consequently, without contradicting Nature, might be represented as such by this prophetic Poet. We meet with instances, in like manner, of Interrogations and Answers in some of the Psalms.

R E M A R K XX.

The last thing I would take notice of, respecting the Structure of this Song concerning Solomon, are those *Repetitions* which

^h P. 33.

occur

occur in it, and which, though not very regular, and according to the Western manner, are perfectly in the modern Eastern taste. This is a thing of little consequence, but ought not wholly to be omitted.

Repetitions of this kind have been always thought, without doubt, very graceful among the Poets of that country, since they continue to this day. Thus in the Love-Verfes of Ibrahim, which I have fet down in the Preface of this work, and which Lady M. W. Montague gives us as a Specimen of the finest of the modern Oriental Poetry, we meet with these Repetitions. That Writer seems to have been greatly struck with something in that Composition, which, ſhe thought, made it bear a great reſemblance to Solomon's Song, but ſhe has not at all explained herſelf, wherein ſhe thought that likenefs was. There is certainly, however, a great Reſemblance between them in this point, whether it was, or was not, that which ſo operated on her Mind. There are *Repetitions* in both ; and in both they are *irregular*.

“ I charge you, O ye Daughters of Jeru-
“ ſalem, by the Roes, and by the Hinds of

“ the field, that ye stir not up, nor awake
 “ my Love, till he please:” occurs three
 times in this Jewish Song, ch. ii. 7. ch. iii.
 5. ch. viii. 4.

Sometimes there is some flight *Variation*
in the Repetition, “ My Beloved is mine,
 “ and I am his, he feedeth among the Li-
 “ lies,” ch. ii. 16; is expressed elsewhere,
 (ch. vi. 3,) “ I am my Beloved’s, and my
 “ Beloved is mine: he feedeth among the
 “ Lilies.” And so in some others.

After the same manner we have *Repeti-
 tions* in the Love-Ode of Ibrahim, in the
 same seemingly *wild* and *irregular* manner.

“ The Sweetness of your Charms has
 “ ravished my Soul,” occurs thrice; twice
 joined with two other verses, which finish
 the two first Stanzas,

“ Your Eyes are black and lovely,
 “ But wild and disdainful as those of a Stag;”
 and once it occurs alone, about the middle
 of a Stanza.

Such Repetitions do not appear beautiful,
 I think, to the People of the West, but
 they without doubt affect those of the Le-
 vant in a different manner, and I imagine
 it is an Agreeableness to most of my Readers,
 to

to find similar Instances in this celebrated Song of Ibrahim, esteemed one of the finest productions in our times of the East. The Repetitions themselves every reader of this Song concerning Solomon must have remarked, but I do not recollect to have seen any similar Instances adduced from the Eastern Poetry.

P A R T II.

Observations on detached Places of this Song concerning Solomon, derived chiefly from two Eastern Love-Songs, the one Ancient, and the other Modern, the rest from a Greek Epithalamium of Theocritus.

BY the *Ancient* Love-Song, from which I propose to derive several Observations on various passages of this Song of Songs, my Readers, who have perused the Preface to this work, know that I mean the xlvth Psalm, which plainly appears to have been composed on account of the Marriage of some Jewish King of *remote Antiquity*, and according to the common opinion, on account of that of Solomon himself. But if it was of some *other* ancient King of that People, it must nevertheless be supposed considerably to illustrate this Song concerning Solomon.

O B S E R V A T I O N I.

The first thing I would take notice of in this Psalm, is its describing, with a good
deal

deal of particularity, *the Dress* of the Queen; from whence it appears that *such Descriptions* were perfectly in the Jewish Taste, and by no means thought improper for Songs of this kind: “The King’s Daughter is all
“glorious within; her *Clothing is of wrought*
“*Gold*. She shall be brought unto the King
“in *Raiment of Needle-work*,” ver. 13, 14. The explaining then Cant. vii. 1, 2, 5, of the Dress of Solomon’s Queen, cannot be supposed to be *unnatural*, and *contrary to the Jewish Taste*. It is without doubt the intention of the Poet there.

The painting the Bodies of eminent Personages, or of others upon remarkable occasions, is known to have obtained in Countries very remote from each other. Our British Ancestors were painted, and Dampier, the celebrated Voyager, brought over an East-Indian Prince, whose skin was very curiously stained with various figures. But what is much more amusing to the Imagination, the wild Arabs, that dwell in the very Country to which this Song refers, adorn themselves after this manner, according to D’Arvieux, who tells us, among other things, in his Description of the Preparatives for an
Arab

Arab Wedding, that the Women *draw, with a certain kind of Ink, the figures of Flowers, Fountains, Houses, Cypress-Trees, Antilopes, and of other Animals upon all the parts of the Bride's Body*ⁱ. I cannot however, by any means, suppose, *the Jewels the work of the hands of a cunning Workman, or the heap of Wheat set about with Lilies*, mentioned in the beginning of the viith chapter of this Song, are to be understood after this manner, and designed to express *drawings* of this kind. Much less can they be understood *simply* of the several parts of the human body, *unadorned* as well as *unclothed*. The passage without doubt describes her *Clothing*.

This is not a only a more *discreet* way of interpreting these passages, but better agrees with the mention of the *Queen's Clothing* in the xlvth Psalm, and her *Raiment of Needle-work*, as well as with the mentioning *her Shoes* in the beginning of that very paragraph, in which we have an account of these things. Not to say, that though the Arabs of the Holy-land at present paint their Skin after this manner, and might do

ⁱ Voy. dans la Pal. p. 223,

it anciently, yet the Israelites might not, and indeed might consider themselves as forbidden by Moses to do so: “Ye shall not
“make any Cuttings in your flesh for the
“Dead, *nor print ANY marks upon you*^k.”

That the Garments are referred to is indeed so visible, that interpreters have not unfrequently so interpreted these passages, but I do not know whether they have observed, from the xlvth Psalm, that such descriptions are perfectly in the Jewish taste; and I am sure none of them have illustrated these passages in so happy a manner as Lady Montague has undesignedly done, in the account she gave of her Eastern Dress to one of her Correspondents.

“The first part of my Dress,” says this lively Writer^l, “is a pair of Drawers, very
“full, that reaches to my Shoes, and con-
“ceals the Leg more modestly than your
“Petticoats. They are of a thin rose-
“coloured damask, brocaded with silver
“flowers. My shoes are of white kid lea-
“ther, embroidered with gold. Over these
“hangs my Smock, of a fine white silk
“gauze, edged with embroidery. This

^k Lev. xix, 28.

^l Vol. II. p. 28—31.

“Smock

“ Smock has wide sleeves, hanging half-
 “ way down the arm, and is closed at the
 “ neck with a diamond button; but the
 “ shape and colour of the bosom is very
 “ well to be distinguished through it.—
 “ The *Antery* is a Waistcoat, made close
 “ to the shape, of white and gold damask,
 “ with very long sleeves falling back, and
 “ fringed with deep gold fringe, and should
 “ have diamond or pearl buttons. My
 “ *Castan*, of the same stuff with the Draw-
 “ ers, is a robe exactly fitted to my shape
 “ and reaching to my feet, with very long
 “ strait falling sleeves. Over this is the
 “ Girdle, of about four fingers broad,
 “ which, all that can afford it, have en-
 “ tirely of diamonds, or other precious
 “ stones; those, who will not be at that
 “ expence, have it of exquisite embroidery
 “ on sattin; but it must be fastened before
 “ with a Clasp of Diamonds.—The Head-
 “ Dress is composed of a Cap, called *Tal-*
 “ *pock*, which is, in Winter, of fine velvet
 “ embroidered with pearl or diamonds.
 “ And, in Summer, of a light shining fil-
 “ ver stuff. This is fixed on one side the
 “ head, hanging a little way down with a
 “ gold

“ gold tassel, and bound on, either with a
 “ circle of diamonds (as I have seen several)
 “ or a rich embroidered handkerchief. On
 “ the other side of the head, the hair is laid
 “ flat ; and here the ladies are at liberty to
 “ shew their fancies ; some putting Flowers,
 “ others à plume of Herons Feathers, and,
 “ in short, what they please ; but the most
 “ general fashion is a large *Bouquet* of
 “ Jewels, made like natural Flowers, that
 “ is, the buds of pearls ; the roses of dif-
 “ ferent coloured rubies ; the jessamines of
 “ diamonds ; the jonquils of topazes ; &c ;
 “ so well set and enamelled, 'tis hard to
 “ imagine any thing of that kind so beau-
 “ tiful. The Hair hangs at its full length
 “ behind, divided into tresses, braided with
 “ pearl or ribbon, which is always in great
 “ quantity,” &c.

Not only are the times of Solomon and Lady Montague very remote from each other, but the Country whose Dress she describes is also considerably distant from Judæa ; yet notwithstanding, this account must be acknowledged to be very instructive. If the Beauty of the *Shoes* of this ancient Princess was equal to that of those of our

Ambassadrefs, it is no wonder that circumstance is not omitted. The *concealed Dress of the Thighs* of the English Lady, (the Drawers,) which I should suppose is the meaning of the word, translated in our common version, “*the Joints*,” and in the new one, “*the Moldings*,” (since the verb, from which the original word is derived, expresses withdrawing and concealment, ch. v. 6,) had what were like *Jewels of Silver*, that is, curious Works of Silver, being embroidered with *Silver Flowers*, which is part of the description of the Magnificence of the Ancient Jewish Drefs. Various are the forms into which the *Clasps* of a Girdle may be fashioned: we are not told what that of Lady Montague was; that of the Arab Princess, as delineated in La Roque’s book, was a Rose, with the Pod of some flower on each side of it; but that of Solomon’s Wife, it seems, was that of a *round Goblet*, or *Cup*, which wanted not liquor—so formed as to look filled with liquor, or mixed wine, as it might easily be made to do, by a proper disposition of the precious stones. I do not suppose we can have any great dependance on this Picture in La Roque, but it may serve to shew,

shew, how natural this interpretation of the Goblet is. Whatever difficulties Interpreters have met with, in explaining "*the Heap of Wheat set about with Lilies,*" of this ancient Princess, it is evident that it is a very natural poetic description of Lady Montague's Waistecoa, made of *gold damask*, and *fringed with Gold*, beneath which appeared a large border of the finest *white gauze*, nothing being more common than to express an *exquisite white* by that of the *Lily*, and to use the Epithet of *golden* when Poetry speaks of *Grain*. I will not affirm that the Queen here was dressed *just* as her Ladyship was, but I am sure it is much more easy to receive such a supposition, than to imagine with Lamy^m, that *they might have a custom in Palæstine* of strewing flowers round the heaps of Corn after it was winnowed, and that there is an *Allusion to that Custom here*. Not to say that she, whose Nuptials were sung in the xlvth Psalm, is expressly said to have been clothed in a Garment of *wrought Gold*. The *Flowers of the Head-Dress*, would make the comparing the Head of a modern Eastern Lady to *Carmel*

^m See Notes on the New Translation, p. 87.

quite

quite natural: *Carmel* being remarkable for the richness of its Soil, and the nobleness of its vegetable Productionsⁿ. And as we may believe the custom of adorning the head with Flowers, either natural^o or artificial, was of great Antiquity, though we may believe not then in near so expensive a manner as now, according to our Ambassadors, it in like manner explains and justifies this ancient comparison. When the *Hair of the head* is said to be like *Purple*, we must, I think, admit the observation in the notes on the new translation, that this is not to be understood of the *Fillet*, with which her Hair was tied up, or rather the *Ribbon*, braided according to Lady Montague into the Tresses of her Hair, because the letter *Caph* then would be redundant, and it would have been said the Hair of thy Head is Purple, not *like* Purple. But then I do not believe it is necessary to suppose the *Colour* of the Hair is here alone referred to, as that

ⁿ See *Egmont and Heyman*, Vol. II. p. 11—13.

^o So Dr. Russell tells us the Women of Aleppo are very fond of flowers, and decorate their head-dress with them, in a passage which gives an account of the Plants they cultivate, not of their Jewellers.

Writer

Writer supposes, the *Caph* would be equally redundant in that case, were the hair *properly* Purple; not to say that an hair *black* towards the roots, and *lightly tinged with gold* towards the extremities, cannot well, I should think, be said to be *like* Purple, with respect to *mere* colour. *Purple*, we all know, was supposed to be the noblest of Colours, and when the Jewish Poet says, “the Hair of thine Head is like Purple,” I should suppose he rather meant, that it excelled that of Ladies in common, in point of *quantity* as well as of *colour*, as Purple excels other Dies. So Lady Montague goes on, in the letter from whence I drew this citation, “I never saw in my life, so many
“*fine heads of hair*. In one Lady’s I have
“counted an *hundred and ten Tresses*, all
“natural; but it must be owned, that every
“kind of Beauty is more common here
“than with us.” Such a Lady’s Hair I imagine, (her’s that had an hundred and ten Tresses,) whatever was its colour, provided it was an agreeable one, might be said to be *like Purple*, precious that is as Purple, whose value is expressed in many passages of Scripture.

The Beauty of the thought would be greatly augmented, if Father Houbigant's version of this place were admitted, who supposes the words are to be taken in connexion with what follows, and signify, "the
 " Hair of thy Head is like the Purple of
 " the King fastened from the Cielings,"
 like the Purple Curtains that is, that hang in magnificent Festoons from the Cielings of the Palace; or perhaps from the Cieling over the Throne of King Solomon, shading and ornamenting his Head in the most exquisite manner. Nor is this Interpretation peculiar to Father Houbigant, since it appears by the ancient Scholia, annexed to the London Edition of the Septuagint of 1653, that it was long ago understood in much the same sense^p.

OBSERVATION II.

If this description of the beginning of the viith chapter, is to be understood of the Queen's Dress, agreeably to the turn of the xlvth Psalm, the Description that is given

^p Καὶ ἡ διακοσμήσις σου ὡς πορφύρα βασιλεως περιδεδεμένη
 εἰρημασί.

of the King, in the close of the vth, must, *of course*, be interpreted after the same manner; but it is to be remembered, that the same Psalm speaks of *his* Vestments ^a as well as *her's*, which is an additional proof of the justness of this Observation, as it proves that such references are perfectly according to the ancient Jewish Genius, in composing their *Songs of Love*, as well as Allusions to the Dress of the other Sex.

His Belly's then being like *bright Ivory overlaid with Sapphires*, is not to be understood to mean, that the *blue veins* were seen through his *clear snowy Skin*, like a *Sapphire Stone through a thin transparent plate of Ivory*; for how fine soever this image may be thought, (see the Note of the New Version on this place,) it is more agreeable to the *Spirit* of these ancient Jewish Songs, to understand it of the *Robe with which his body was covered*, than of his Body itself. This is also strongly argued by Bishop Patrick from other considerations; which makes the explanation of this later ingenious Writer the more strange. But at the same time I must add, that I cannot sup-

^a Ver. 8.

pose the Bishop's interpreting this of the *Dress of the High-Priest* is equally conclusive, for though the Robe of the Ephod was certainly of *blue*, and, it should seem, worn over an inner vestment of *fine Linen*, yet *blue and white* was the apparel too of *ancient Eastern Kings*, Esther viii. 15, and might as well therefore be referred to in a Poem which celebrates the Nuptials of a *King*, and designed no intimation of his being the type of one that was to be an *High-Priest as well as King*, as if it had that circumstance in view, and consequently as this would not give any *distinct and proper* hint of such a circumstance, there is no reason to believe it was intended.

His Legs being as *Pillars of Marble*, set upon *Sockets of fine Gold*, is doubtless to be explained after the same manner. It is indeed a little surprizing, that so sensible a Writer, as the Author of the New Version and Notes, should suppose it might be intended to express those parts *naked*, though he admits indeed the words may be an Allusion to his *Sandals* bound upon his feet with golden ribbands. Should it be admitted that the feet themselves were of a
redder

redder tincture than the legs and thighs, would this have been any distinguishing mark by which to know her Beloved? would not the feet of common people have rather appeared yellower than his, as being more exposed to the Sun? Doubtless the *Legs* being like *Pillars of Marble* refers to the *Breeches of fine Linen* he wore, such garments being ordered to be worn by the Priests of God, whose Vestments were appointed for *glory and beauty*, Exod. xxviii. 2, 42; as the *Pedestals of Gold* certainly do to the Sandals or *Shoes*, which, if made of white kid leather, might notwithstanding be *embroidered with Gold*, as Lady Montague's were, or whatever materials they were composed of were adorned with Gold, after a manner not used at that time by any but very eminent personages, perhaps by Princes. These things were doubtless distinguishing, and perhaps sufficiently descriptive of her Beloved, as to Dress; a third however is added, "His Hands are as gold Rings set
" with the Beryl."

Bishop Patrick appears to be greatly pleased with the *Rabbinical* account of the High-Priest's Coat, whose Sleeves, they say, came

down to his very *Wrists*, nay, according to Maimonides, to the *hollow of his hand*, which *Sleeves*, it seems, as well as the whole *Coat*, were embroidered, that is wrought with a kind of *æillet holes*, made with *gold Rings in which were fixed precious Stones*, because this account fully explains, he supposes, these words, “His Hands “are as gold Rings set with the Beryl.” But as the Robe’s being said to be of *blue and white*, doth not necessarily point out the Vestments of the High-Priest, as I have already shewn, but may as well be understood to be a description of the Royal Dress, so another Regal Ornament, which Jewish Princes in particular wore, *Bracelets*, perfectly explains this part of the description: *His Hands are Gold Rings, set with the Beryl*; or in other words, *Bracelets are on his Wrists, set with Jewels*. So D’Herbelot enumerating, in one of his articles^r, the marks of Royalty, mentions *Bracelets*; and the Amalekite, who said he slew Saul, brought unto David his Crown and his *Bracelet*, “I took the Crown that was upon his “head,” said the Amalekite, “and the

^r Malek Rahim fils de Sultan Addoulat Omadeddin.

“Bracelet

“ Bracelet that was upon his arm, and
 “ have brought them hither unto my Lord.”
 2 Sam. i. 10.

The mention of the *Crown* may, perhaps, remind us of that part of this description which says, “ His Head is as the
 “ *most fine Gold* ;” but as this is in that part of it which speaks of his *natural* accomplishments, not his Dress, probably it is to be understood not of his Crown, but that his Head was more beautiful than that of other Men, as a vessel formed of Gold is more precious than one made by the Potter^s; or it might be a designed Ambiguity, whose sense the Poet intends to represent as not developed, and rendered determinate, till the closing part of the description came. Such an Ambiguity would not be without it's beauty : but be this as it will, it is certain it cannot refer to the Colour of his Hair, which we are expressly told was like that of a *Raven*.

Ibrahim's Love-Song, which Lady Montague has given us, will bring us back again to this Description, but I dismiss it at pre-

^s See Lam. iv. 2.

sent, as I would first consider how far this ancient Jewish Psalm, No. 45, will carry us.

OBSERVATION III.

Perfumes were used on such Solemnities as these among the Jews, it seems, and that in the case of the Men, as well as the Women:
*“ All thy Garments smell of Myrrh and
 “ Aloes and Cassia”,* says this xlvth Psalm; which speaks also of the Bridegroom as
“ Anointed with the Oil of Gladness.”

This is very different from the earlier Greek and Roman Usages. Among them such sweet Scents were thought graceful enough among the *Women*, but they would have been so far from celebrating the Men on that account, who were wont to use nothing but simple Oil, that they would rather have upbraided them for it^t. And Suetonius tells us, that *Vespasian*, an Emperor of later times, was so displeased with a young Officer of his Army, who had anointed himself with some *fragrant Ointment*, when he came to return him thanks for some favour that the Emperor had con-

^t See Potter's *Antiq. of Greece*, B. iv. ch. 19.

ferred upon him, that he told him that he had rather he had *smelt of Garlick*, and that he recalled his Grant.

In the East, on the contrary, the *Men* are perfumed as well as the *Women*, and particularly on these occasions, to this very day". And it appears from this Psalm, that they were wont anciently to celebrate this circumstance in their Songs.

It is no wonder then that it is introduced into this Song of Solomon. Nor are we to understand ch. i. 3, "Because of the Savour of thy good Ointments, (thy Name is as Ointment poured forth,) therefore do the Virgins love thee," as expressing in the least a *Disdain* for Odours among Men, but merely *Preference* — that precious as those Perfumes were, his Good Name was infinitely more so. How graceful this Turn!

It may be difficult to determine with *precision* what these Perfumes were, but I cannot but observe, that it is not very favourable to Bishop Patrick's supposition, that there is an allusion to the Vestments of the High-Priest in the Description that is given us of the Dress of the King, since, except-

" See Arab. Nights Entert. Vol. III. Night 94.

ing the Myrrh, there is not one of those odoriferous substances that were used in the Sacerdotal Ointment ; nor yet in the Perfumes that the Priests were to minister with in the Sanctuary. Our Translation indeed seems to suppose there were two of these fragrant substances, but the word translated Cassia is not the same, in the original, with that translated Cassia, Exod. xxx. 24.

The Perfumes that are now made use of among the Arabs on such occasions are, according to D'Arvieux^w, Storax, Benjamin, Civet, besides some others which he has not particularized. Amber and Aloes Wood are mentioned by Lady Montague, in the account she gives of a Visit she made to a Turkish Lady of very great quality^x. The last is known to be a most exquisite Perfume, but whether that, or any of the others these modern Travellers have mentioned, are referred to in this Psalm, or in this Song of Solomon, I shall not take upon me to determine.

^w Voy. dans la Pal. p. 223.

^x Vol. II. p. 91.

OBSERVATION IV.

In *what manner* the Royal Bridegroom's Vestments were made fragrant, the Psalmist doth not inform us, but besides *Unctions*, *Sprinkling* of odoriferous Waters on the Clothes, and *Fumigations in confined places*^r, they sometimes *burn* these sweet Odours in a more *unconfined* way in the Levant, and in particular at their Weddings.

So Lady M. Wortley Montague, in the account which she gives of the Reception of a beautiful young Turkish Bride at the Bagnio, which I have already cited, tells us Perfumes were burnt there after this manner, *two Virgins met her at the Door, two others filled Silver Gilt Pots with Perfumes, and began the Procession, the rest following in pairs to the number of thirty—* in this order they marched round the three large rooms of the Bagnio. This was done in an open Bagnio, and in a Procession round several large rooms; in common the head is *wrapped up in a sort of Veil*, or the smoke by some means confined, in order that the Hair may the better imbibe the Fragrancy.

^r See Observ. on divers Passages of Scripture, p. 274, 275.

Agreeably to this, the Bride of Solomon is represented here, (in ch. iii. 6,) as perfumed in a solemn Procession made upon occasion of the King's entering with her into Jerusalem. The *Virgins* went out to meet them, ch. iii. 11; they burnt Odours before them, ver. 6, with a profusion that became a Royal Wedding, so that the smoke ascended up like Pillars, it seems; they carried *Lamps* too without doubt on this occasion, as the Virgins are said to do in the Parable of our Lord^z; and sung before them; but the Writer of this Song, full of the thoughts which came pouring on his mind, and supposing his Readers should make up such Deficiencies, did not think it necessary to set down every circumstance with minute nicety. A number of particulars, without doubt, are included in those general words of the Psalmist, "With Gladness and Rejoicing shall they be brought, they shall enter into the King's Palace."

Or these Pillars of Smoke may refer to the burning Perfumes in Jerusalem, as a Preparative for the Reception of the Royal

^z Matthew xxv.

Pair : so Maillet describing the Entrance of the Ambassadors of an Eastern Monarch, sent to propose Marriage to an Ægyptian Queen, into the Capital of that country, tells us, *the Streets through which they passed were strewed with Flowers, and precious Odours kept burning in the Windows from very early in the Morning, embalmed the Air there,* besides other expressions of regard that were made use of on that occasion. Let. v.

OBSERVATION V.

A Litter, Palanquin, or something of that kind, was used, it should seem, in this Procession for the conveyance of the Bride ; and was something so magnificent, and perhaps so unusual too, as to be thought worthy of being celebrated in these Songs.

The xlvth Psalm, I think, whether it refers to these Nuptials, or to some other Royal Wedding, takes notice of this manner of conveying the Bride, “ The King’s
“ Daughter is all glorious WITHIN ; her
“ Clothing is of wrought Gold,” ver. 13. Where the word *within*, is not that which
is

is used to signify within a *man's self*, but expresses the being *within some place*. Glorious within therefore, which is said of the King's Daughter, means her being covered with Vestments of wrought gold, *within some Vehicle* in which she rode.

Agreeably to this, when it is said, Cant. iii. 7, "Behold *his Bed* which is Solomon's," it is to be understood, I presume, of the Bed, the Litter, the Palanquin, or whatever other name better suits it, which Solomon *prepared* for his Bride, and in which *she rode* on this solemn occasion. The Description of it follows, ver. 9, 10, and puts those that have read Mandelslo in mind of that pompous Vehicle, which is depicted in his Book^a, and in which he saw an Eastern Governor carried. I will not take upon me to affirm that Solomon's Bed was precisely the same, but I think I may venture to say, that if it's top and bottom had been made of Cedar of Lebanon; if this top had afterwards been covered with Purple; if the Pillars had been of Silver; the Carpet underneath of Cloth of Gold; and the Furniture on which this East-Indian Viceroy sat had

^a P. 151.

been

been Needle-work, wrought by the Daughters of Jerufalem, and prefented as a Token of Duty and Love; no words could have given a more lively defcription of this Vehicle in fhort, than this paffage of the prophetic Poet. All that is wanting is the transferring it from an *Elephant*, which it feems this Eaft-Indian ufed, to a Camel, which would better fuit, I prefume, the ftate of things in Judæa in the days of Solomon.

The Magnificence of this Chariot was a natural fubject of Poetry, and the more fo, if fuch a fort of Carriage was then firft feen at Jerufalem. It is certain, the prefent Arab Women of the Holy-Land, even their Princeffes, ride on Camels, with no other Apparatus than a Carpet under them, and fome Flowers placed by way of Ornament about their Camels, when they make even Vifits of Ceremony, if we may believe D'Arvieux^b; and I think we may juftly fuppose, the Pomp of the Ifraelites, before the days of Solomon, did not exceed that of the modern Arab inhabitants of that country.

^b Voy. dans la Pal. p. 249.

OBSERVATION VI.

The xlvth Psalm joins *Weapons* and *perfumed Garments* together; and bids the Royal Bridegroom gird on his *Sword* in the beginning of the Psalm, which speaks in the close, of introducing the Bride and her Maidens with *Gladness and Rejoicing* into the Palace. This may appear an odd *Association*, it may serve however to illustrate that passage of this other Song of Loves, “Threescore valiant men are about it, of the Valiant of Israel. They all hold *Swords*, being expert in *War*: every man hath his *Sword* upon his thigh, because of Fear in the Night,” so far as to shew, it was thought by the Ancient Jews by no means an unnatural thing to join them together.

If there was no occasion for Apprehension, to so powerful a Prince as Solomon, and so near his Capital as he must be, to have it expected the Virgins should meet him in Procession, (though by the way the *Arabs* of those Countries are, and were, excessively audacious^c;) it must be understood to be an

^c See Observ. on divers places of Scrip. Ch. 2. Obs. 9.

ancient custom, derived from more troublesome times, when Weddings were oftentimes turned into Mourning, by Enemies that laid in Ambush. So the *Jews themselves* afterwards served an *Arab* Clan that had injured them, according to the Writer of the first book of Maccabees, and turned the Joys of a Marriage Proceſſion into bitter Lamentation: a Fact I had occasion to mention, I think, in the first part of this work. From the *frequency* of these sudden and fatal Attacks, a custom seems to have taken its rise, of having a number of armed men to guard the Bride, which was not laid aside in the most peaceful times. So the *Swiss*, or *some* of their Cantons at least, are said to carry their Arms always with them to Church, even in the most peaceful times, a custom derived from former ages, in which Broils and Disturbances more frequently happened.

OBSERVATION VII.

As some Old Jewish Songs made no Scruple of addressing the Royal Brides, whose Nuptials were celebrated by them, to forget

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their

their own People and their Father's House, as is evident from Psalm xlv. ver. 10; and of supposing this would greatly indear them to the Kings that married them, ver. 11; it appears to me most natural, to understand ch. iv. ver. 8, of this Song of Songs, in the same sense. In the Psalm the Expressions are simple and clear; in this Song figurative terms are used, but they are sufficiently easy to be understood.

I have shewn, in the first part, that the beginning of this ivth chapter is to be understood as representing the Songs sung before the Bridegroom and Bride, as they went in solemn Procession towards Jerusaleem. We cannot then understand *Lebanon*, *Amana*, *Shenir*, and *Hermon*, literally: for not to say that a Princess of *Ægypt* would hardly have been brought to Solomon that way; I would observe, that they were at too great a distance for the Daughters of Jerusaleem to go to, in order to come singing in procession *from thence* all the way to that city. Processions of Virgins were not wont, I believe, to go out to the distance of several days journey to meet even a *Royal Pair*, but *Lebanon* it is certain was several days journey

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from

from Jerusalem, and in the extremity of Solomon's Kingdom. I think then we must suppose this passage is not to be understood literally.

This seems to be farther confirmed, from the consideration that these places were very different from each other, and she could only have stopped at one of them when this Procession met her, from whence they invite her to proceed onward; for if they were all parts of one and the same range of mountains, yet they were different parts, very distinct, and perhaps considerably *distant* from each other.

If the verse is to be understood in a figurative sense, must it not be understood as signifying the dangers to which they are exposed that dwell in *Idolatrous Countries*? It is certain these Mountains are not spoken of here on account of their *Pleasantness*, tho' they were very pleasant, particularly *Lebanon*^d, but of their *Danger*. If Danger, what Danger is it so likely a sacred Poet would speak of as that of Idolatry? Other Kingdoms, and Ægypt especially, were as little infested with Beasts of Prey as Judæa, but

^d See ver. 11.

they were all places of danger on account of the Idolatries practised in them, and none more so than the country of this Ægyptian Princess. Agreeably to this, it seems, that other places, considered in contradistinction from Mount Zion, the Seat of the *most solemn Worship of the true God*, are called *Mountains of Prey* by the Psalmist^e. The Interpretation then, which I am now proposing, is truly according to the Spirit of the Old Testament Writings; perfectly corresponds with the plain meaning of another Hebrew Song, composed on the same, or a like occasion; and at the same time proposes the consideration in the manner the most proper in the world, as being both most *respectful* to Pharaoh and his people, with whom Solomon was making affinity, and most *poetic*, Poetry delighting in Images and Allegorical Expressions.

I can hardly imagine the turn of the New Version, “Look down [securely] from the “top, &c,” is exact: her *coming from* places of Danger, not her *looking forth with Security* from the midst of them, is what is here meant. And as the same word is used

^e Psalm lxxvi. 4.

to signify looking with Affection toward, or on a Person, Is. lvii. 9, we are undoubtedly to understand it in some such sense here, *Come with me from Lebanon, turn away thine Eyes from Amana, &c, and look on me with Tendernefs.*

La Roque tells us, in his description of *Lebanon*^f, that there are many *Tigers* and *Bears* in that Mountain, but he makes no mention of *Lions* on that occasion: Ruffell, on the other hand, after telling us that one part of Mount Taurus gives shelter to the *Ounce*, and that some few *Tigers* are found in most of the high Mountains about *Aleppo*, goes on to inform us, that it is *on the Euphrates*, betwixt *Bagdad* and *Bussorah*, that the *Lion* is found, that is, in *low* grounds, near Water. Perhaps then, it is not that a Change has been brought about, as to the *savage inhabitants* of the places mentioned in this ancient Poem, but that this Old Writer never intended we should consider these two clauses—"from the Lions Dens," "from the Mountains of the Leopards," as merely explanatory of the nature of the

^f Voy. de Syrie, &c. p. 70.

places he had mentioned, but as quite distinct from them, *Look on me from the mountainous Haunts of Bears and Tigers, from the lower places where the Lionesses have their Dens, and from the Hills where Leopards range*: from places of danger that is of every kind. This may serve as a farther confirmation of the thought, that it is not from one particular place where she had *encamped, or rested*, that the Singers exhort this Lady to proceed with Solomon, but that she is invited to abandon all places of Danger whatsoever, how different and opposite soever their natures might be, *Mountains or Low-Lands*, and consequently that the words are to be understood as Allegorical.

OBSERVATION VIII.

As *Dignity of Descent* is a topic of Praise among all Nations, it is no wonder that it appears in the xlvth Psalm, “*King’s Daughters* were among thy honourable Women: “*upon thy right hand did stand the Queen* “*in gold of Ophir,*” ver. 9. The Queen here is supposed to be superior in Dignity to
his

his other Women, yet some of them are celebrated as being *Daughters of Kings*.

Since then She that is spoken of in the beginning of the viith chapter of this Song is only stiled *Princes Daughter*; and, according to the Annotations on the New Version, that would more exactly have been translated, “ O *Nobleman's Daughter* ;” we must imagine, as the Jewish Sense of things on this point was conformable to that of other Nations, the person here spoken of was not of *Royal Blood*, much less the Daughter of a Prince as powerful, haughty, and of such Antiquity, as the Kings of Ægypt were.

This seems to be one of the reasons, the Author of that Translation assigns, for the supposing the Bride was not an Ægyptian Princess; but the more proper use to be made of this Observation is, that the Person here spoken of is not the Bride, but that other Wife of Solomon, that is represented as discontented and complaining in other parts of this Song. A Remark which may be of considerable consequence towards the forming an accurate Commentary on this Ancient Song.

As I do not recollect any thing more in this Psalm, which may serve to illustrate the Poem we are now considering, the next Observations shall be derived from the Love-Verfes of Ibrahim. My Reader will recollect they are fet down at length in the Preface, and will remember they are a *modern* Eastern Love Ode, relating to the expected Marriage of a *Royal* Personage, as the xlvth Psalm is an ancient one among the Jews, and most probably one that was *Contemporary* too with this Song of Songs, and drawn up on the *same occasion*.

O B S E R V A T I O N IX.

The *Beauty of the Vine*, at least in one season of the year, is greatly admired by the People of the East at this time; which illustrates the frequent supposition of the *Gratefulness of the Vine* in Solomon's Song:
 " The *Vines* with the *tender grape* give a
 " good Smell. Arise, my Love, my Fair
 " One, and come away," ch. ii. 13. " Let
 " us get up early to the Vineyards, let us
 " see if the *Vine flourish*, whether the *ten-*
 " *der Grape* appear," ch. vii. 12.

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That the *Beauty of the Vine* is greatly admired by the *present* inhabitants of the East, appears by that line of the Song of Ibrahim,

“ I went down to *admire the Beauty of the Vines.*”

We plant *Vines* in our gardens, it is true, but it is not, that I know of, because we esteem it on the account of the *Beauty* of its Appearance, but of the *Pleasantness of its Fruit*. The Taste however, it seems, of the Eastern People differs from our's on this point.

The *Season of the Year* in which they are so delighted with it is, according to this Song of Ibrahim, when the Nightingales fill the Gardens, and *Roses are in blossom*:

“ The Nightingale now wanders in the

“ *Vines,*

“ Her Passion is to seek *Roses.*

“ I went down to *admire the Beauty of*

“ *the Vines.*”

That is, when the *Vines are in Blossom*; for they that have drawn up for themselves, what has been called an œconomical Calendar, and remarked with attention the steps by which Nature proceeds in the Vegetable World, will find the *Rose-Trees and Vines blossom*

blossom nearly at the same time. Roses appear *sooner* by a few days, but continue till Vines are in blossom, so that they are *Contemporaries*.

The *State of the Vine* at that time is this. The *Leaves* are of about two months growth, consequently *very shady*, and shade is a very desirable thing in those hot countries; the *Buds* from whence the Grapes are to proceed having appeared some time, and having considerably swelled, begin to open, and when they are in *full blossom* give, even in our climate, a very pleasant Smell.

This is not allowed by the very learned and ingenious Sir Thomas Brown, (the Author of the *Religio Medici*,) who is cited in the Notes to the New Translation as saying, “ That the *Flowers of the Vine* should
“ be emphatically noted to give a pleasant
“ Smell seems hard to our Northern Nostrils,
“ which discover not such Odours, and
“ smell them not in *full Vineyards*.” This is somewhat strange in an Author of so much *Curiosity* as Sir Thomas, since without the Advantage of having travelled, which I think he enjoyed in a considerable degree, he might have found a good deal
of

Of Fragrancy in his own Northern County of Norfolk, in the Vines when in blossom. He admits however, that it is probable, from several circumstances, that in *hot* regions they might have a *sweet smell*: an observation which was *natural enough*, but extremely *languid*, and falling far short of what ought to have been remarked, the truth being, that they are *considerably* fragrant here, (as any one may satisfy himself that is disposed to try,) and consequently, that in such a warm Country as that of Solomon, it is probable they were extremely pleasing to the Smell. So an eminent French Consul ^s assures us, in the neighbouring country of Ægypt, an hundred *Violets* produce a greater effect than a thousand of those of Europe, and that their *Roses* have nearly the same Superiority of Virtue to our's.

The words of the Jewish Poet shew, it was at the same season that the *Vines* of Judæa were recommended, “ Let us see if the
“ *Vine flourish*, whether the *tender Grape*
“ appear;” and it is elsewhere supposed,
“ the tender Grapes would give a good *Smell*.”

^s Mons. Maillet, Descript. de l'Egypte, Let. 9.

The Oriental Taste then of *Ancient and Modern* times appears to have been, in this point, as well as in many others, invariably the same.

OBSERVATION X.

Fragrant as the Blossoms of the Vine are in those countries, it is not however *necessary* that we should suppose, it was selected as the most odoriferous of their Trees or Shrubs, it might very possibly be mentioned with distinction on account of their being wont to form Arbours, or places of delicious Retirement, in their Gardens, with this Tree.

For those lines of Ibrahim,

“ I went down to admire the *Beauty of*
“ *the Vines* ;

“ The Sweetness of *your Charms* has raised
“ *my Soul* :”

ought, I think, to have another passage from the Letters of Lady Montague subjoined to them, as requisite to the entering fully into the thought of Ibrahim. The passage I refer to, is the description which she gives of the Gardens belonging to the
great

great houses of the Turks^b: There are none of our Parterres, it seems, in those Gardens, but they are all planted “with high
“trees, which give an agreeable Shade,
“and, to my fancy,” says she, “a pleasing
“view. In the midst of the Garden is the
“*Chiosk*, that is a *large Room*, commonly
“beautified with a fine fountain in the midst
“of it. It is raised nine or ten steps, and
“inclosed with *gilded Lattices*, round which
“*Vines*, *Jessamines*, and *Honey-Suckles*,
“make a sort of *green Wall*. Large Trees
“are planted round this place, which is the
“Scene of their greatest Pleasures, &c.”

Capt. Norden, in like manner, speaks of *Vine-Arbours*, as common in the Ægyptian Gardensⁱ; and the Prænestine Pavement, in Dr. Shaw, gives us the figure of an ancient one.

I have been the more particular in this account, because it is a circumstance that may greatly serve, I am apt to believe, to illustrate in an easy manner a passage in Solomon's Song, which has appeared a good deal obscure.

^b Vol. II. p. 74.

ⁱ Vol. I. p. 71.

For as it is, without doubt, to a place of this kind, and to such *surrounding Vines*, mingled with *Roses*, that the words of *Ibrahim* refer; so perhaps a more accurate exposition cannot be given to those words of this Song I am going to set down, than to suppose the *Queen* refers to such a sort of *Vine-Arbour* as these, when she says, “ My
 “ Beloved was like a *Roe*, or a young *Hart*:
 “ behold, he stood *behind our Wall*, he
 “ looked forth at the windows, shewing
 “ himself through *the Lattices*, ver. 9.”

These *Chiosks* are formed by a sort of a *green Wall*, as this agreeable Letter-Writer expresses it: and it deserves remark, that the Hebrew word, here translated *Wall*, occurs no where else in the Hebrew part of the Old Testament, and but twice in that part that is written in the Chaldee Dialect, I think, where it stands for the Wall of a *Royal Palace*, Dan. v. 5, perhaps with a design to express its being wrought with *Flowers*, as it is now common in the East, to decorate the Walls of magnificent houses with the representation of Flowers and Leaves; and for the Wall of the *Temple* at Jerusalem, Ezra v. 8, which if rebuilt by
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the Children of the Captivity, so as to have its Walls resemble those of the first Temple, must have been wrought with Foliage and Flowers after the same manner, for so we are expressly told Solomon built his, 1 Kings vi. 18, 29; for there are other words that express a *common* Wall.

“He stood,” he *placed* himself that is, behind this Wall, enjoying himself in this cool Retirement; for the word doth not, I apprehend, denote the *particular Attitude* in which he placed himself, but merely his *Continuance* in this place: so it marks out the abiding of a person in a particular place, Zech. i. 10, who it is evident did not stand, in that sense of the word which signifies the erect posture of the whole body, for he *sat*.

“*He looked forth at the Windows*” of this Chiosk, enjoying the pleasure of an open prospect into the Garden some times; and at others amusing himself with putting his head “*through its Lattice-Work*,” the more perfectly perhaps to enjoy the Smell of the Flowers that helped to form that delicious Bower, when his head appeared, among the Ornaments of that Wall of living Tapestry, like a noble *Flower bursting out of*
its

its Pod, as the word rendered *shewing himself* is observed to signify^k.

The supposing Solomon to have gone to a Chiosk, to amuse himself in such a shady and odoriferous Retreat, and that those words of the Jewish Queen are a description of it, seems to me a much more natural interpretation of the passage, than that which has been given by some very sensible Writers, who suppose the words describe the coming of the King to invite her into a country Retirement, and her seeing him, coming with this view, first at a great distance, in the *outward Apartments*, then looking *through the Windows*, and lastly putting his head *through the Lattice*. I do not, I acknowledge, well know what is meant in this account by the seeing him *behind the Wall of an house*; and I very much question whether the Stateliness of their Forms of Decency, and especially those observed by Eastern Kings, would have admitted the putting his head through the lattice-work of the Queen's Apartments, when he came to invite her to come forth

^k See the Notes on the New Translation,

^l P. 61.

and

and enjoy the Beauties of the Spring ; but if they would, no interpretation seems to me more natural than what I am proposing from this Song of Ibrahim.

OBSERVATION XI.

Hills, it is very well known, are the proper places for planting *Vines*, and Dr. Shaw accordingly speaks of the *Mountains* of Judæa, as having been anciently very fruitful in producing *Wine*, as well as Oil and Milk, p. 337, &c, it may seem strange then that the prophetic Poet here should speak of *going down* to see whether the *Vine* flourished, chap. vi. 11; lest such a difficulty should present itself to the mind, it should be remarked, that *Ibrahim* expresses himself precisely after the same manner,

“ I went down to admire the Beauty of
“ the *Vines* :”

which shews this way of speaking is perfectly natural in the East.

The truth is, though their Vineyards were commonly planted upon *Hills*, their Gardens were wont to be in *low places*, on the Banks of Brooks and Rivers, as all the

Gardens of Aleppo are at this time by the sides of a River, or of a Rill that feeds their Aqueduct, according to Ruffell; and a Garden without *water* was anciently supposed to be a miserable one, Is. i. 30; so that the term *going down* appears to be perfectly proper, especially if I add, that the Vine will grow in these low lands so well, as thoroughly to answer the purposes for which they are planted in Gardens: so Capt. Norden, in describing the Gardens of Old Cairo, only mentions Palm-Trees and *Vine-Arbours*, which leads us to suppose they were the most flourishing, or at least the most grateful and remarkable of their productions.

O B S E R V A T I O N XII.

All the *Notes of the Season* that occur in this book, so far as they are understood, agree to the time of the *blossoming of the Vine*; an Observation from whence several consequences may be drawn.

Ibrahim makes the Singing of the *Nightingale*, and Roses, contemporary things with the *blossoming of the Vine*.

“ The Nightingale now wanders in the

“ Vines ;

“ Her Passion is to seek Roses.

“ I went down to admire the Beauty of

“ the Vines ;

“ The Sweetness of your Charms hath

“ ravished my Soul.”

As the Song of Solomon makes the time of *Singing*, and of the Vines with the *tender Grape giving a good Smell*, coincident.

The time when Roses blow and Vines blossom *with us* is about the end of June^m, and consequently about the end of April, I imagine, in Palæstine; for though I do not remember to have observed in any Traveller an account when *they* blossom there, I have remarked, that other vegetable productions are, according to their reports, about two months forwarder than with usⁿ. I say
about

^m In my Garden here, in Suffolk, the Vine did not begin to blossom till the beginning of July in 1765 and 1766, while the Roses, I observed in 1766, blossomed two or three days before June ended; but with some of *my neighbours* the Vines began to blossom the end of June both in 1765 and 1766.

ⁿ So Dr. *Shaw* tells us, that the Plains of the Holy-Land, particularly betwixt *Jaffa* and Ramah, were every

about two months, because as they probably were not very exact in their Observations, so different Soils and Expositions will make a difference of some days among us.

Agreeably to this Lady Montague, in a letter dated the first of April, (it is to be remembered she used the Old Style,) tells us the country was *then* full of *Nightingales*, whose Amours with the *Roses* is an Arabian fable, as well known there, as any part of Ovid among us, and consequently the Singing of the Nightingale and blossoming of the Rose

where planted with a beautiful variety of *Tulips*, in the beginning of March, (O. S.) p. 340; on the other hand, *Tulips* were gone April 9. N. S. when *Thevenot* travelled this Road, part 1. p. 181; in my Garden, which lies so as that its productions are *rather* backwarder than in some other places in the neighbourhood, *Tulips* did not begin to blossom till the beginning of May N. S. 1765, and were not quite gone the end of that month. So *Hasselquist*, p. 120, tells us he found the fields in some places of the Holy-Land white with a sort of *Feverfew*, in the beginning of April, and *Feverfew* with us is known not to blossom till June, and sometimes July. Agreeably to this remark, I have by a number of *Observations* found that the Trees and Plants about *Aleppo* are forwarder than our's about two months, and it should seem, from the relations of travellers, there is no great difference in this respect betwixt that part of *Syria* and *Judæa*.

must

must be supposed to be *contemporary* things: and indeed that ingenious Author directly remarks, that these lines of Ibrahim were a description of that *Season of the year* there°.

Solomon's Song joins the time of the singing of birds, (of Nightingales it without doubt means,) and the voice of the Turtle together; and Lady Montague in the same Letter, or in one of the same date at least, April 1. O. S, speaks of Turtles as cooing on the Cypress-Trees of her Garden from morning till night^p.

At Aleppo, about the middle of April O. S. the country is said to be in full bloom; and as the productions of the country about Aleppo and of Judæa are nearly in the same degree of forwardness^q, it is no wonder the Jewish Poet represents the time of the blossoming of the Vines, of the singing of the Nightingale, and of the cooing of the Turtle, as the time of Flowers too: it is the time when they are in the greatest abundance.

° Vol. II. p. 52.

^p P. 40.

^q See Observ. on divers passages of Scrip. Ch. 1. Obs. 18.

Ch. vi. 11, and ch. vii. 12, make the times of the flowering of the *Pomegranate* and the blossoming of the *Vine* coincident; I have not had an opportunity of remarking myself when the *Pomegranate* does flower, but according to Miller of Chelsea, in his *Gardener's Kalendar*, the *Pomegranate* that produces single, as well as that with double blossoms, flowers in June or July, which is precisely the time I have found *Vines* blossom here. The first of these places speaks also of *Nuts* as growing in this Garden. Dr. Shaw supposeth it should have been translated *Walnuts*; and it is certain they are very shady and pleasant at the time the *Vine* blossometh.

From this Observation we may deduce several consequences. 1. That our Jewish Poet has absolutely *confined himself to Nature* in his descriptions. Mr. Addison observes in one of the *Spectators*^r, that a Poet is not obliged to attend Nature “in the
“flow advances she makes from one Season
“to another, or to observe her conduct in
“the successive Production of Plants and
“Flowers. He may draw into his De-

^r No. 418.

“scription

“ scription all the Beauties of the *Spring*
 “ and *Autumn*, and make the *whole* year
 “ contribute something to render it the
 “ more agreeable, &c,” but the Jewish Poet
 has not taken this Liberty, he has *followed*
Nature, it seems, more closely. Now this
 may be an happy Clue, by which we may
 be enabled to extricate ourselves from several
 difficulties, with which Commentators have
 been considerably puzzled, and is a Remark
 of some consequence.

The *Maarbanie*, the Eastern Winter, is
 certainly past by April O.S; but all Showers
 are not over then, they hold till May; con-
 sequently we must not understand “ the
 “ Rain is over and gone” as signifying, that
 all the *Showers of the Spring* were past, but
 only that it had just then ceased raining,
 after which, according to Ruffell, *several*
days of Fair Weather are wont to succeed.
 It is to such a pleasant Interval these
 words refer: had the Drought of Summer
 been evidently begun, the Country would
 have lost its delightful appearance.

If the Writer of this Song was thus ac-
 curate, our Translators must certainly be
 wrong in their version, “ the Fig-Tree

“*putteth forth* her Green Figs,” since I have found in my neighbourhood, in a yard where they were neglected, and had none of the advantages of cultivation, they were bigger than a large Damson the middle of June N. S, which must therefore have been their size *at least* in the royal Jewish Gardens at the time here described. At the same time we are not to imagine the word signifies they were *ripe* then, as the Note of the New Translation seems to do, which tells us, “the Fig-Trees in Judæa bear “double crops; the first of which is *ripe* “in Spring:” since we find in Dr. Shaw*, that the black and white *boccôre*, or early fig, (the *same we have in England*, and which in *Spain* is called *breba, quasi breve*, as continuing only a short time,) is produced in June. To which he adds, that the kermes, or “fig properly so called, “which they preserve and make up into “cakes, *is rarely ripe before August.*” The meaning then must be, the Fig-Tree be- ginneth to make her Figs *spicy*, or *palata- ble*, which however requires a long time to

* P. 144.

make them perfectly so, as a dead Body to be perfectly embalmed, for the same instructive Author tells us, that though the *Boccores*, or *first ripe figs*, were hard, and no bigger than common plumbs, in the Holy-Land, in the *beginning of April*, yet they had a method of making them soft and palatable, by *steeping them in oil*^t, *tho' they are not usually ripe there, on the trees, till the middle or latter end of June*^u, that is not till about seventy days after, the time the Ægyptians took up in *embalming* a dead body, which embalming the original word signifies—The Fig-Tree beginneth to embalm her green Figs, to give them a fine flavour.

At the same time that the *Vine and the Pomegranate* blossom it seems the *Mandrakes of Antiquity* gave their Smell, ch. vii. 13. I do not know that this circumstance will determine what plant was anciently meant by the *Dudaim* of the Scriptures, which we translate *Mandrakes*, but it may perhaps prove, that some things that have been imagined to have been the *Dudaim*

^t P. 335.

^u P. 342.

were not so ; and it will be some advantage to be able at all to shorten the disquisitions of the Learned on this point, and shew that some of their conjectures are inadmissible.

2. Another consequence is, that the *time of the Action* of this Poem is supposed to be very short, every thing being supposed by the Poet to be transacted just as the *Vines were going into blossom*. Critics have enquired with care into the number of days which the respective Actions of the *Iliad*, *Æneid*, &c, took up, I will not undertake to be so exact, but after the manner of the Indians of North America, who mark out the time of their transactions, by saying such an event happened when Strawberries bloomed, or the leaves fell, I would say the whole Action celebrated in this Song was in the time when the *tender grape* began to appear, and was expected to give a *good Smell*. This is more to be depended upon than to distribute these events exactly into *seven days*, as the Bishop of Meaux has done^w ; and at the same time is sufficient to determine, that every thing mentioned here

^w See the Preface to the New Translation.

has an intimate connexion with these Nuptials, and happened just at that time. A

3d Consequence is, that the Marriage of Solomon with Pharaoh's Daughter was celebrated towards the latter end of April. An observation of no great moment, but what, perhaps, may be somewhat amusing to the Imagination, as there is a pleasure in settling the *chronology* of trifling Events when they respect great personages.

OBSERVATION XIII.

Every body knows that the *Eye* is an essential point in considerations of Beauty, and that nothing is more common than to refer to it in Love-Songs. We talk upon these occasions of Eyes *black as a Sloe*, or *sparkling as a Diamond*, and the Eastern People with great *Universality* of the *Eyes of the Antelope*; yet neither Ibrahim or the Song of Solomon make use of this Image: perhaps what the Turkish Poet has said, may serve to account for this difference in the Song of Solomon from the established Usage of the East, on this subject.

That

That the Eastern Lovers are wont to compare the Eyes of those they admire to the Eyes of the *Antelope*, appears from Mons. D'Arvieux*. *Their Love-Songs*, (according to him,) *speaking scarce of any thing else but the Antelope's Eyes; and it is to this Creature they always compare their Mistresses, when they would express at once a finished Beauty.* And he tells us, *there is in the Antelope, in particular, a sort of Fear, mixed with Innocence, which strongly resembles a Young Girl's Modesty and Timidity.* To which la Roque adds, in a Note, *that the Eastern People are very fond of this Animal, on account of its gentleness, when it is once tamed.*

We meet with nothing of all this in the Song of Solomon. The *Eyes* of his Queens are celebrated, as it is natural they should in a Song of this kind, but they are never compared to those of an Antelope, his Bride's being compared to *Dove's Eyes*, ch. i. 15, and ch. iv. 1; and those of his Jewish Queen to *Fish-Pools*, ch. vii. 4. This could not arise from their unacquaint-

* Voy. dans la Pal. par Mons. de la Roque, p. 215, 216.

edness in those elder days with this Animal: for Dr. Shaw assures us they are very common in Judæa, Syria, and Ægypt; and he supposes that Moses allowed the Israelites to eat of them, among other wild, but clean Animals, p. 413, 414. Nor are we to imagine there has been a *change* among the Eastern people since the time of Solomon, with respect to the Symbols by which they were wont to denote Beauty, the contrary quality is the great characteristic of those nations: if the Arabs *now* compare the Eyes of their Mistresses, in their *Love-Songs*, to those of the *Antelope*, we have reason to think it was customary to do so in the time of Solomon.

As there is a Variation then, it is probable that *something else* besides the Beauty of the Eye was intended. Something else is evidently pointed out by *Ibrahim*, when he compares the Eyes of his Princess to those of a *Stag*, instead of to the Eyes of the *Antelope*.

“ Your Eyes are *black and lovely*,
 “ But *wild and disdainful* as those of the *Stag*;

 “ Ah Sultana! Stag-eyed, &c.”

Her Eyes as being *black and lovely* might have been compared to those of an *Antelope*, but as *Wildness and Disdain*, and not a modest *Timidity*, appeared in them, he thought the Eyes of a *Stag* were more proper Symbols of her Eyes, than those of the *Antelope*; and full of the thought he repeats it *three* times.

In like manner, had the Jewish Poet compared the Eyes of the Bride to those of an *Antelope*, it would have been nothing more than a common compliment, and have only pointed out the *largeness and blackness* of them; but when he calls them *Dove's Eyes*, some other Idea is to be joined to that of their *Beauty*: but what? The Eyes of *Eagles and Vultures* are referred to when *piercingness of Sight* is intended, Job xxviii. 7, ch. xxxix. 29; and those of the *Leviathan* are described as remarkable for a *fiery Fierceness*, in another passage of that book; Eyes of *heavenly Majesty* are compared to *Lamps of Fire*, Dan. x. 6; but what do *Dove's Eyes* mean?

If we examine the Scriptures, we shall find that *Doves* are opposed there to *Serpents*, whose Eyes are known to be sparkling

ling with *terribleness* when they draw near their prey, “ Be ye wise as Serpents, harmless as Doves;” they are described as a *mournful* kind of Bird there; and their Name is used in expressions of *conjugal* Tenderness and Affection; which of these Ideas is to be added to that of Beauty, when the *Ægyptian* Princess is said to have Dove’s Eyes, is a question that will not admit of much hesitation. She might, very possibly, *weep* at leaving her country, but would that have been celebrated in this Poem? would she not rather in that case have been addressed in language like that of the xlvth Psalm, “ Harken (O Daughter) and consider, and incline thine Ear; forget also “ thine own people, and thy Father’s “ House?” Not to say that the Eyes of the *Royal Bridegroom* are compared to those of *Doves* also, ch. v. 12, where it cannot be allowed that the Idea of weeping or mourning could have any place.

Certainly no Eastern Writer would have compared the Eyes of *Artaxerxes* to those of a *Dove*, when he looked upon Esther, as she presented herself to him, after the manner in which an Apocryphal Writer describes

describes him, “ And he was very dreadful. Then lifting up his Countenance that *shone with Majesty*, he looked very *fiercely* upon her: and the Queen fell down, and was pale, and fainted.” Something of this kind the Israelites might expect to have found in this *high-born Princess*, but finding the contrary, it is no wonder that they are represented as celebrating the *Gentleness of her Eyes* in Songs, Cant. iv. 1. And as Solomon when using the tenderest language calls his Queen his Dove, Cant. ii. 14, ch. v. 2, ch. vi. 9, the having Dove’s Eyes may mean, in ch. i. 15, a discovering of reciprocal affection.

When *mere largeness and blackness* were intended, it should seem they called them the Eyes of an *Antelope*; when *piercingness of Sight* was meant, they talked of the Eyes of *Eagles and Vultures*; the Eyes of *solemn Majesty* were compared to *Lamps of Fire*; those of a *Majesty that was cruel*, it is probable, were likened to those of a *Dragon* or of the *Leviathan*; of *remarkable Benignity* to those of a *Dove*. The Jewish Poet departed from the common form of celebrating the Eyes of an Eastern
Bride,

Bride, Ibrahim has done the same, and so he has taught us to enter into the beauty of this part of the description, better than we should otherwise have done. The *Disdain* of the Daughter of Sultan Achmet, *certainly* occasioned her Eyes to be compared to those of a *Stag*; the unexpected *Benignity and Sweetness*, which appeared in the Eyes of this Ægyptian Princess, descended from an ancient and haughty Race of Kings, and the Native of a Country remarkable for despising other nations, *probably* occasioned her's to be called *Dove's Eyes*, ch. iv. 1. Something of *Gentleness* too, we may believe was intended, when Solomon's Eyes are compared to those of a Dove, ch. v. 12; a quality at all times amiable in the Great, and which the Jewish Queen there had particular reasons not to forget, in the enumeration of his Excellencies.

Agreeably to all this, we find in D'Herbelot^y, that Eyes *red with weeping* are wont to be called *Eyes of Argevan*. The Argevan is, it seems, the Oriental name for a tree, which the French call the tree of

^y P. 126.

Judas, and which is entirely covered with blossoms of a *purple colour*, before the green leaves appear. From hence, he informs us, *Saffron Faces* and *Argevan Eyes* are common expressions among them, signifying *passionate Lovers*, whose Melancholy appears in their Countenances, and whose *Eyes become red* by the violence of their Tears. The Eastern Nations then do not confine themselves to *Eyes of Antelopes*, when they are speaking of a Lover's Eyes, they vary their Expressions as circumstances alter, and *Dove's Eyes* accordingly was thought most proper in the case of Solomon's Bride.

It was without doubt some consideration, distinct from any that have been mentioned, that occasioned the Eyes of his Queen to be likened to the Fish-Pools of Heshbon, in the viith chapter, but what, is not so easy to determine.

OBSERVATION XIV.

Every body knows, that we in the *West* are wont to compare that pleasing Ruddiness, which health diffuses over part of the
Face,

Face, to the colour of Roses; but it is not so universally known that this is the language of Love in the East too, though it appears with certainty to be so from these Verses of Ibrahim.

“ To see those *Cheeks* more *Vermilion*
“ *than Roses,*”

is one of the lines of this remarkable Song. We may then believe, I should think, that Cant. v. 13, refers to *Roses*. The words are, “ His *Cheeks* are as a Bed of Spices,” and since it now appears, that the comparing the ruddy colour of the Cheeks to that of the Rose, is a Simile common to the East and the West, nothing can be more natural than this explanation.

The word translated *Spices*, undoubtedly *sometimes* signifies odoriferous Plants, or Flowers, of their Gardens, it's plural doth so in this very Song, ch. iv. 16. If it may signify some odoriferous production of their Gardens, what is more *likely* to be meant than a *Rose*, which Ibrahim refers to in *express terms*. The *Roses* of those Countries are *extremely fragrant*. The *Water* distilled from them is used as a noble Perfume, being thrown on the hands and

the face, and this though they are accustomed to make use of the Smoke of *Wood-Aloes*^z, which is perhaps one of the most fragrant things that we know of. And the Colour of these Flowers perfectly corresponds with that of a beauteous human Cheek. The two succeeding words by no means disagree with this supposition, on the contrary they are a confirmation of it—
 “His Cheeks are as a Bed of Spices, as sweet
 “Flowers,” or according to the Marginal translation, “Towers of Perfumes:” for may not *Rose-Bushes* be considered, among several other sweet-smelling kinds of Flowers, as the Archangel by Milton,

“ — He above the rest,

“ In Shape and Gesture proudly eminent,

“ Stood like a Tower?”

And is not the Scent of the Rose as grateful as many of those *compounded* Perfumes human Art has prepared, where the happiest Association of sweet Smells has been aimed at? for that, I presume, is the Spirit of the passage, this word being in the plural, as the preceding word translated Spices is in

^z See Arab. Night's Ent. Vol. V. No. 171, &c.

the singular. This latter clause then, which in our version seems to be a repetition without any beauty, understood according to the Margin, seems to be added as a Poetic explanation of what was expressed at first by a general term, and perfectly agrees with the Flower which Ibrahim makes the Emblem of his Sultana's Cheek^a.

It is not here to be forgotten, that our translators, in quitting the exact sense of an *original* word, have weakened the energy of the expression: for *Gnarugab*, which is the term, certainly signifies a *Furrow*, of that kind that is made use of in the East, for the conveying water to the plants of their Gardens, and is accordingly so tran-

^a Or, the word *Tower* may signify a *Vase* in which odoriferous Waters, or other rich Perfumes are kept, as I have sometimes been ready to think, the *Ivory Palaces* of Psalm xlv. 8, are to be understood of the Vessels in which Perfumes might be anciently kept, made high like a Tower or a Palace, and formed of Ivory. It is certain the Vase Dr. Pococke describes, made of *China*, and used for sprinkling Rose-Water on Guests at their departure in *Ægypt*, is formed like a *tall narrow bottle*, having a Silver Top, with holes made thro' it, for the discharge of the liquid, as any one may see that examines the copper-plates of his first Volume of Travels into the East.

lated, Ezek. xvii. 10, “ Yea behold, be-
 “ ing planted, shall it prosper? shall it not
 “ utterly wither, when the East Wind
 “ toucheth it? it shall wither in the Fur-
 “ rows where it grew.” Dr. Shaw calls
 these *Rills* and *Trenches*, (p. 408,) and tells
 us their Safranon, (or Carthamus,) their
 Melons, &c, are planted in these Rills.
 They may therefore certainly be called *Beds*
 in one view, agreeably to our version, as
 they are long strips of earth in which their
 Flowers are planted; but it would un-
 doubtedly have conveyed the Idea of Solo-
 mon with *more precision*, had it been tran-
 slated, as in Ezekiel, *Furrow*, or in the
 style of Dr. Shaw, *Trench* or *Rill*, the sense
 of this passage being, *his Cheeks are as a*
well-watered Rose, beautiful for it's lively
Colour, and highly-scented with respect to
it's Fragrancy.

The Image here is stronger than in Ibra-
 him, since not only did the *Colour* of the
 Rose express that of his Cheek; but its
Fragrancy that of the hair of his Cheek,
 the *Beard* being observed to suck in *very*
strongly an odoriferous gummy smoke, and
 long to retain it^b.

^b See Maundrell, p. 30.

OBSERVATION XV.

Those words of this sacred Poem, “ Turn
“ away thine *Eyes* from me, for they have
“ *overcome me*,” ch. vi. 5; and that line of
Ibrahim,

“ *One Dart* from your *Eyes* has *pierced*
“ *through my Heart* ;”

are, I presume, much the same in *sense*,
and Ibrahim may be considered as a Com-
mentator on the Jewish Poet.

The Original word, which our version
translates, *have overcome me*, is well known
to signify *enlarging* : for it is applied to
Countries to which *new Territories* are
added ; to a Tent which is made *bigger* ;
&c. What this Idea hath to do with *over-*
coming, doth not appear to *every* reader ;
perhaps I may say, has not been observed by
any one hitherto, but is made clear by this
line of Ibrahim. *Poisoned Arrows*, or *Darts*,
were in use in those very ancient days, as
they are still made use of in countries that
know nothing of modern improvements,
so Job complains, “ The *Arrows* of the
“ Almighty are within me, the *Poison*
“ whereof drinketh up my Spirit,” Job vi. 4 ;

a known effect of Poison is the causing the body to *swell*^c; the translating this word from the common use to signify the swelling of a body wounded by a poisoned Dart, is perfectly agreeable to the rules of Poetry, and is extremely lively; so that the thought here is similar to that of this *modern Eastern Writer*, but much stronger, *Turn away thine Eyes from me, which have given me a pain, bitter as that which a poisoned Dart gives, when it's Venom takes place, and causes the body to swell.*

Our Translators have rendered the word in the Margin, *they have puffed me up*; if their thought there was like that which arises from Ibrahim's explanation, they have expressed it but unhappily in this marginal Alteration. The New Translation, of 1764, varies not at all here from our common version, and is absolutely silent about it in the notes: it however may be thought to deserve some attention, and the illustration of it by these words of Ibrahim may be considered, in consequence, as one obligation more that we are under to Lady

^c See Acts xxviii. 6.

Montague. A *Dart from the Eyes* is indeed known to be language very common to Western Lovers, but it is to this performance of Ibrahim's, which she has given us, that we are indebted for the knowledge of its obtaining in the *East* too, a circumstance of some moment to the explaining, with satisfaction, these words of this ancient Song.

OBSERVATION XVI.

“*Turn to me, SULTANA, let me*
“*gaze on thy Beauty:*”
are the words of Ibrahim; and “*Return,*
“*return, O Shulamite, return, return,* that
“*we may look upon thee,*” are the words
of the Jewish Poem; the passages very
much resemble each other, most probably
therefore the principle from which the be-
haviour of these two Ladies sprung was just
the same—*Disdain.*

If so, this must be ascribed to Solomon's
Israelitish Queen, not to the Princess of
Ægypt whom he espoused, and who is de-
scribed on the contrary as having turned her
face towards him, though from the grace-
ful

ful Modesty of a new-married Lady he saw only *half* of it, “thou hast ravished my heart
“with *one* of thine Eyes,” ch. iv. 9.

O B S E R V A T I O N XVII.

I do not know whether it will be thought worth while, in the last place, to remark that Ibrahim describes the *Agitations* of his Mind, by the same Images which presented themselves, many ages before, to the Writer of the sacred Poem we are now considering: those words,

“I die I go down to the *Grave*:

“My heart is hot as *Sulphur*;
greatly resembling that passage, “Love is
“strong as *Death*, Jealousy is cruel as the
“*Grave*: the Coals thereof are *Coals* of
“*Fire*, which hath a most *vehement* Flame,”
Cant. viii. 6. Ibrahim indeed speaks of
Sulphur, the Prophet of *Coals* of *Wood* that
burn most *vehemently*, of *Juniper* we may
believe he means, from what is said Psalm
cxx. 4, in opposition to *embers* of *Cow-*
Dung, of which the Eastern Fires chiefly
consist,

consist^d, or else *Thorns*, which also burn with great strength and violence, Eccles. vii. 6. But as there is no difficulty as to the meaning of these words of Solomon's Song, and the Similarity between the passages is all that is to be taken notice of, nothing more need be said on this point.

Thus far the Song of Ibrahim leads us. It is no wonder Lady Montague was so struck with it, as bearing such a *Resemblance* to the Song of Solomon. Those of my Readers that have read the Article in D'Herbelot concerning Hassan the Son of Sahal or Sohail, whose daughter Touran Dokht was married to the Khalife Al Mammon, and the Nuptials solemnized with extraordinary magnificence, and celebrated by all the Poets of that time, who vied with each other in the composing of Epithalamiums on the occasion, will perhaps wish some Writer had given us those Love-Songs, that we might have compared them too with this made on the Marriage of Solomon, as we have Ibrahim's: but I am afraid they are irrecoverably lost; we will

^d See Observ. on divers Passages of Scripture, ch. iv. Obs. 4.

therefore now turn to a celebrated Poem among the Greeks, written on the subject of the Marriage of one of their Princes, to a Princess of that Nation of most exquisite Beauty, which has been frequently quoted by Commentators on this Song, though it is by no means comparable to the Song of Ibrahim in point of resemblance.

OBSERVATION XVIII.

Among the *unpolished* Similes of this Jewish Poem, as a modern Western Reader is ready to think them^e, perhaps there is not one that seems more uncouth than that of chapter i. 9, “I have compared thee, “O my Love, to a *Company of Horses* in “Pharaoh’s Chariots;” or, as the Author of the New Translation tells us the word literally signifies, “*to my Mare*”, which is agreeable to the Septuagint Version also. On which he remarks, with great propriety, that the Learned have observed that *Theocritus*, in a Greek *Epithalamium*, has made use of the *very same* image to express the

^e See Spectator, No. 160.

^f Notes, p. 56.

Agreeableness of Helen, comparing her to a *Thessalian Animal of that kind in a Chariot*. If *Grecian Elegance* admitted this, it is no wonder a Song composed in more ancient times has made use of this Simile.

But what I would observe upon this passage is, that if we may believe Maillet, the horses of *Ægypt* are remarkable for their *Beauty and Stateliness*, and are sent as *Presents of great value* to the great Men of Constantinople, but that Strangers cannot procure them, and that he himself, though Consul General, could not obtain permission to transport only two of them^s; and that it appears from the Old Testament they were not less valuable *anciently*, being eagerly sought for by the Kings of Syria^h. On the other hand, I would remark that the Eastern People are excessively attached to their Horses, particularly the *Arabs*, who are fond of them as if they were *Children*. D'Arvieux in particular gives a diverting account, of the affectionate Caresses an Arab used to give a Mare of his, he had sold to a Merchant at Rama, when he came to see

^s Let. 9 & 13.

^h 2 Chron. i. 17.

it, (which was very frequently,) he would weep over it for Tendernefs, kifs its Eyes, and when he departed, go backwards, bidding it Adieu in the moft tender mannerⁱ. The comparing her to fuch a *ftately* Creature, and thofe that were in the *Chariots of Pharaoh*, were doubtlefs the moft noble they could find in the country; and to an Animal treated in the Eaft with fo much Veneration and Tendernefs, are two confiderations that, put together, may ferve very much to take off the difagreeable Impreffions this comparifon is wont to make on people of the Weft, and may account for its being ufed in the *Epithalamium of Helen*, as well as in *that of the Princefs of Ægypt*. Tallnefs and a majestic Corpulence is what Theocritus feems to have had in view, and are, I fuppofe, the Qualities the Ifraelitiff Singers intended. Such were the horfes of Ægypt as well as of Theffaly; and this liking to Corpulence is remarkable in the Eaft to this day: fo the Travels of Egmont and Heyman obferves, *that Corpulency is in high Esteem, efpecially among*

ⁱ Voy. dans la Pal. p. 164, 165.

the Turks, and that the supreme Beauty in all these parts is a large fat Body, and prominent Breasts^k.

OBSERVATION XIX.

When Theocritus in this Epithalamium says, that the *Bridal Bed-Chamber* was newly-written, before which the Virgins danced,

Προδὲ νεογραφῖω θαλαμῶ χορον εἰσαῖτο,

I cannot help thinking, that he intimates the ancient Grecian Rooms were like those of the modern Eastern people, adorned with *Sentences* painted on the wainscotting^l, which on the occasion of Helen's marrying with Menelaus were *new done*, and the Sentences accommodated with Art to that occasion. I am very sensible the word may be translated *new-painted*; but as such a circumstance would hardly have deserved to be mentioned, so probably the word γραφω

^k Vol. I. p. 93.

^l Shaw, p. 209. Their cieling is generally of Wain-scot, either very artfully painted, or else thrown into a variety of pannels, with gilded mouldings and scrolls of their Koran intermixed, &c.

would

would never have been used for *painting* as well as *writing*, had it not been usual for them to have *words*, as well as *flowers*, and other *lively ornaments*, painted in their Rooms.

And when I think of this circumstance, it seems to me to throw some light on a passage of this Song of Solomon, which has hitherto been very obscure: the words are, “ The Midst thereof being paved with
“ Love, for the Daughters of Jerusalem.” The Author of the New Translation supposes, with le Clerc, that it signifies *that the middle thereof was wrought in needle-work, by the Daughters of Jerusalem, as a testimony of their Love, or out of regard*; but the supplemental words here in his Notes, as well as in his Translation, are too many, and too important to be easily admitted. But if we suppose that the Covering of the bottom of this Royal Vehicle, was wrought by the Daughters of Jerusalem, not only with *Flowers* and *such like Ornaments*, but with well chosen Sentences, setting forth the amiable Qualities of the Bride, and Solomon’s Love to her, nothing is more easy than the passage translated with great
Simplicity,

Simplicity, “The Midst thereof paved,” or if you will, “glowing like a Coal [with] “Love, by the Daughters of Jerufalem,” where no supplemental word is introduced but the preposition *with*, which they, that know any thing at all of the *Genius of the Hebrew language*, will admit is very often to be supplied.

So Letters were anciently embroidered on Vestments: agreeable to which, St. John in the Apocalypse represents the Lord Jesus, as having *on his Vesture and on his Thigh, or on that part of the Vesture that laid over his Thigh*, a name written, *King of Kings, and Lord of Lords*. So the modern *Hangings* that are sent yearly from Cairo to Mecca, to place about the Holy-House there, as the Mohammedans reckon it, are embroidered all over with *Letters of Gold*, as long, broad, and thick as a person's finger^m. The Embroidery of the Carpet that covered the bottom of this Vehicle of King Solomon seems to have been of the same kind.

^m Thevenot, part I. p. 149.

OBSERVATION XX.

Distant as the *ways of writing* of the Greeks and the Hebrews were from each other, yet both agreed in their Nuptial Songs to compare a beauteous Bride to the *Morning*. The Prophet in those words, “Who is she that looketh forth as the *Morning*,” and Theocritus in the middle of his Epithalamium. The Notes of the New Translation have taken notice of this, but as I am comparing these three Songs of Love it ought not to be omitted.

OBSERVATION XXI.

Theocritus also compares Helen to a *Cypress-Tree in a Garden*. This is quite according to the Eastern Taste, Cypress-Trees being planted very commonly in their Gardens, and in the Courts of their houses, being greatly admired on account of their Tallness, their Smell, and other agreeable Qualities. So Hasselquist found the Cyresses of very great *height* about Smyrna; and says they are agreeable both Summer
and

and Winter to the *Sight* and the *Smell*ⁿ. These were planted in the Burial-Places about Smyrna, and he says the Turks esteem them Mourning-Trees; however it appears from other Authors that they plant them in the Court-yards of their houses^o, and their gardens: so Lady Montague describes her Garden at Adrianople as full of tall Cypress-Trees, Vol. II. p. 39, and tells us that the Garden of the Seraglio, (or Emperor's Palace,) at Constantinople, is full of Cypress-Trees, Vol. III. p. 12. They are not then so trees of Mourning as not to appear in Gardens of Pleasure and Joy.

The thought is just the *same*, though a *different tree* is mentioned, when the Jewish Poet says, “Thy Stature is like to a Palm-Tree,” Cant. vii. 7. The Palm-Tree being remarkable for its height, as well as the Cypress; and appears to have had some particular relation to Judæa, being stamped on the Roman Coins which represent that Province, and being spoken of by their Writers, when they speak of that country, though there are few of them now to be seen there.

ⁿ P. 27. 28.

^o See Russell.

An Apocryphal Jewish Writer has twice joined them together to express the same Idea, that of *Height*. “I was exalted
 “as a *Cypress-Tree* upon the mountains of
 “Hermon,” says the Son of Sirach, speaking concerning Wisdom, “I was exalted
 “like a *Palm-Tree* in Engaddi,” Ecclesiasticus xxiv. 13, 14; and of Simon the High-Priest, the Son of Onias, he says, he was “As a *Cypress-Tree* which groweth up
 “to the clouds as a young Cedar in
 “Libanus, and as *Palm-Trees* compassed
 “they him” (the inferior Priests that is,)
 “round about,” ch. l. 10, 12.

OBSERVATION XXII.

The Virgins in Theocritus proposed to return again, early in the Morning, with their Songs, and therefore bade them take care and awake early, and not forget, since as soon as the Cock had crowed they should be there: it being it seems the custom on those occasions, to sing before the Nuptial Chamber when the Bridegroom and the Bride withdrew to bed, and again early in the morning.

That

That which appears to have been practised among the Greeks on those occasions, seems to have been used at all times among the Eastern Kings. So the Arabian Night's Entertainments represent the Mohammedan Califfs, *as wont to be surrounded by young and handsome Ladies in a morning, with all sorts of Instruments of Music in their hands, standing with great Modesty and Respect, who on their sitting up in their Beds, in order to rise, prostrated themselves, and those with Instruments of Music began a Concert of soft Flutes, &c. In the Halls in which they eat and drank, Bands of Musicians are supposed to attend them in like manner^p. As something of this was practised in the Court of David, as appeareth from the words of Barzillai to that King, when he invited him to Jerusaleme, and proposed to have him eat at his Table, "Can thy Servant taste what I eat or what I drink? can I hear any more the Voice of Singing-Men and Singing-Women?"^q we may be satisfied it was used in that of Solomon, who excelled his Predecessors in Magnificence.*

^p Vol. IX. p. 20, 21, 32, 33.

^q 2 Sam. xix. 35.

To this *customary* early Music I presume the Queen refers, ch. iii. 5. It is certain it could not refer to any part of the Marriage Ceremonial, since this passage visibly relates to Solomon's cohabitation with one that had been for some time his Queen; it should allude then, I imagine, to the customary morning Music that was played when the King awoke from his Sleep, like that which was played in the hearing of Persons of a much lower Station the morning after the Solemnization of their Marriage. The Charge, I should suppose, rather expressing her Affection and the Joy she had in his Presence, than intended to insinuate they were in common wont to awake the King out of Sleep: the Reverence and Awe with which Oriental Majesty was treated, hardly allowing that supposition.

If this passage is not to be considered as relating to his *Nuptials*, it will not be necessary to understand the two other places, Cant. ii. 7, and ch. viii. 4, as relating to them.

A very beautiful Poem, in a very celebrated Collection of Papers, paraphrases the

second chapter of this Song, and illustrates the words, “ I charge ye, O ye Daughters
“ of Jerufalem that ye stir not up, nor
“ awake my Love, till he please,” in these lines,

“ I charge you, Nymphs of *Sion*, as you go
“ Arm’d with the founding Quiver and the
“ Bow,
“ Whilst *thro’ the lonesome Woods* you rove,
“ You ne’er disturb my sleeping Love’.”

I leave it entirely to my Reader to judge, when he lays aside the Prejudice the softness of Poetry may produce, which Illustration is most natural, the supposing him awaked by the Virgins of Zion in a lonesome Wood, as they pursued their hunting; or by the Singing-Women that attended on him; and will only observe, that his Sleeping in the third chapter is plainly supposed to be *in the House* of his Mother-in-law.

Speet. No. 388.

P A R T III.

QUERIES concerning the rest of this
S A C R E D P O E M.

TH E thing of the *greatest importance* to be done with respect to the Song of Solomon, is to shew its *main Intention* and its *Use*, this I have attempted to do in the first Part. I have also mentioned several things relating to the *Structure* of the Poem there; and made some Observations explanatory of several distinct passages in the second, which are the more amusing to the Imagination, as I have derived them, for the most part, from two other celebrated Eastern Songs of Love, the one Ancient, the other Modern. I might perhaps here have finished my disquisitions with sufficient propriety, as I am only proposing to draw the *Outlines* of a Commentary on this book; but as several other things have occurred, tending to support what I have already advanced, as well as to illustrate some other matters through the whole Poem, I would propose them to the candid Reader as *Que-*

ries, which may deserve some attention. When the leading Considerations are adjusted, and fixed with a good deal of Precision and Conviction, still the Explanation of so obscure a Poem may be moulded into very different forms; and will admit of considerable *Variety* in the forming things into a regular and cohering System. This I shall leave to some future Interpreter, my intention being only to remove some Obstructions, and furnish some Materials, to make the labours of such a future Writer *somewhat* the more easy.

Possibly some of my good-natured Readers may imagine I might, conformably to the terms I have before used, have called some of these Queries Remarks, and others Observations. I shall be glad they may appear so clear and convincing, but I rather choose to call them all Queries, as the Subject is undoubtedly of an obscure nature; and shall be very well pleased if my Readers shall not be inclined to think some of my Remarks, and of my Observations, ought rather to have been called by the same term of dubiousness. Should things appear to them in that light, I shall not think it
strange,

strange, and indeed I would not have it understood *I am myself very positive* about them. I propose them with some diffidence, but with much more many things that follow.

QUERY I.

May not a *Tent* be made a very fit Emblem of Beauty? Might not some of those of Antiquity be so, and in particular those of Solomon? “I am black, but *comely*, O ye Daughters of Jerusale^m, as the Tents of Kedar, as the *Curtains* of Solomon.”

Modern Tents are sometimes very beautiful. “It must be owned,” says the Travels of Egmont and Heyman^s, “that the Turks spare for nothing in rendering their *Tents convenient and magnificent*. Those belonging to the Grand Signior were *exceeding splendid*, and covered entirely with Silk; and one of them lined with a rich silk stuff, the right side of which was the apartment for the Eunuchs. But even this was *exceeded* by another, which I was informed cost twenty-five thousand

^s Vol. I. p. 212.

“ piasters.

“ piafters. It was made in Perfia, and
 “ intended as a *Present* to the Grand Sig-
 “ nior, and was not finished in lefs than
 “ three or four years. . . . The Outside of
 “ this Tent was not indeed remarkable, but
 “ it was lined with a fingle piece made of
 “ Camel’s hair, and *beautifully* decorated
 “ with Feftoons and Sentences in the Tur-
 “ kish language.”

The Improvements that have been made
 in late ages have been very confiderable,
 but there were very magnificent Tents be-
 fore the time of Solomon, witnefs that *fa-
 cred Tent* made by Mofes in the Wildernefs.
 The Tents then of Solomon were doubtlefs
 extremely glorious, as he was a Prince that
 lived in very great fplendor, as well as his
 lefs moveable places of Abode. When
 then ſhe is represented as comparing herſelf
 to the Curtains, or the Tents, of Solomon
 for Comelinefs, it is fuppoſing that ſhe
 claimed to herſelf great Beauty; though ſhe
 acknowledged herſelf of a duſky complexion
 by likening herſelf to the Tents of Kedar,
 or of the Wild Arabs, whoſe Tents are
 made of *black* goat’s hair,

Q U E R Y

QUERY II.

Is not this *Blackness* which is ascribed to the Princesses of Ægypt to be considered as *adventitious*? And the reason given for it by no means to be literally understood?

It may perhaps have been imagined, that her *natural* complexion was dusky; and it is not impossible that the *swarthy* hue of our Gypsies, or pretended Ægyptian Fortunetellers, may have presented itself to some minds on this occasion; but it seems plainly to be supposed here, that this blackness of her skin was a thing the Damsels of Israel did not *expect*, and that it was *adventitious and extraordinary*, since a cause is assigned for it.

Agreeably to this, D'Arvieux observes of the Arabs of the Holy-Land, that though the *ordinary* women are extremely tawny, yet that their Princesses are not so, but of a very clear complexion^t, being always kept from the Sun. This he saw *with his own Eyes*, as to some of them, and he was assured the other Princesses were the same. Dr. Shaw made a like observation as to the

^t *Fort blanches* are the words of la Roque, p. 214.

Women of Barbary : that the *Arabians* are very swarthy, and of a dark complexion, those doubtless he means that he saw, who were exposed to the Sun ; but the *Moorish* Women, by which term we know he means the Arab Women that live in Towns and Cities, and who therefore were sheltered from the Sun, would be reckoned *Beauties*, even in *Great-Britain*, and that we have a wrong notion of the Moors in taking them for a *swarthy People*^u. The same therefore we may, without question, believe of the *Women of Ægypt*, and consequently of this Princess, as to her natural complexion. Maillet himself allows it, when he says they are *pretty fair*, [*assez belles* are his words,] though he lets us know the Natives of that country are wont to be despised by the Turks, who generally espouse women from Circassia, Mingrelia, Georgia, and other countries, where the blood is more exquisite. Which is also farther confirmed by his remarking, that they are the *Abyssin* Women, (who are much more to the South than the *Ægyptians*,) whose *natural Complexion is somewhat swarthy*, or, to

^u P. 241.

speak he says with greater exactness, of the colour of that mixt metal called *Bronze*, when new-cast^w. The swarthy colour of the Spouse then *was not natural*.

But the reason assigned for it, is surely by no means to be *literally* understood, but ought to be considered as poetically expressed: the want of attending to this has led Interpreters into strange Absurdities.

In the first place, can the words [Mother's Children] be supposed to mean her Brothers and Sisters? would the Sons and the other Daughters of Pharaoh have been suffered to *misuse a Sister*, in such a manner as to force her to assume a *very mean* Employment? The supposition of Father *Houbigant*, which the Author of the New Translation mentions^x without either Censure or Praise, is still more insupportable; for would the Children of her Mother *by another Father* have been suffered thus to have used a Daughter of the *reigning Prince*? Surely the expression is rather to be understood of her *Countrymen*, nothing being more common in the Old Testament, than to speak of Cities and Kingdoms under the name of

^w Let. 11.

^x Notes, p. 54.

Mothers, and to call their Inhabitants their *Children*.

The *keeping of Vineyards*, in the next place, is not a *Female Employment*. Vineyards, in those countries, are watched^y, but not by *Women*. The Eastern Women were, and still are, engaged in very *slavish* works, they *fetch Water*, they *cut Wood*, &c,^z but they are never represented in Scripture, nor, so far as I have observed, in modern Travellers, as *dressing*, or as *watching Vineyards*: these are the Employments of the Men. Doth it not, in consequence, follow from hence, that her *keeping their Vineyards*, and *neglecting her own*, can only mean her promoting *their Interests* at the expence of neglecting her own?

Lastly, if we come to consider what could have been mentioned *with propriety*, in a Poem where she was celebrated, perhaps in a Procession-Song with which she was introduced to Solomon, could any thing of this sort have been mentioned, but the *Loss of her Beauty by the scorching of the Sun*, in a journey her Countrymen had put her

^y Pococke's Trav. Vol. II. p. 137.

^z Shaw, p. 241. Voy. dans la Palestine, p. 230.

upon *with Warmth*, as *suiting their Interests and their Views*, but which had cost her that, which was the *proper concern of a Lady* to preserve? *Look not upon me with Contempt, because I am Black, because the Sun has looked upon me: my Countrymen were displeased with me, because I proposed a delaying this Journey for the better preserving my Complexion, and in giving way to their Desires, I have consulted their Concerns at the expence of my own.* No other Anger could surely have been gracefully mentioned on this occasion. Most ill-judged would have been the mentioning, on such an occasion as this, any disgrace she might have suffered from her own Family or her Countrymen, when she is described as introducing as a Bride into the Presence of a most powerful and magnificent King. But understood after the manner I have been proposing, it is obliquely, and consequently with the greater Politeness, paying an high Compliment to Solomon: for it is insinuating, that the Zeal of the Ægyptians to accept the proposals of an Alliance with Solomon was such, as to hurry on the Journey of a Princess of the Blood Royal of their
ancient

ancient Kings, and oblige her to pass those Deserts in a time when the Sun must injure her Beauty.

The Coolness of the Winter certainly favours the Complexion, and a Journey in the Spring frequently extremely tarnishes it. It is to be remembered it was in *April* this Lady was brought to Judæa, a month, in these countries, oftentimes extremely hot.

There were doubtless Contrivances, then in use, to preserve the face from the violent Impressions of the Sun's Heat; and that a Princess of Ægypt, going to be married to a potent King, had all the Conveniencies those times knew, must be supposed; but then we are to consider those were very early days of the World, and that travelling in the East, with all the Advantages they *now* know, is still oftentimes attended with Effects similar to those here complained of. So Thevenot tells us^a, *that when he travelled into Mesopotamia, though he wore upon his head a great black handkerchief, like a Woman's hood, which sort of handkerchiefs the Turks commonly use upon*

^a Part II. p. 52.

the road, yet his Forehead was scorched many times, and his Hands continually.

QUERY III.

Was there not a particular Beauty in the making the Bride here compare herself to the *Curtains* of Solomon? Is it not to be supposed that *his Tent*, and the *Tents of his Attendants*, were set up, *at this time*, in all the Pomp that attends Royalty and Magnificence?

The Bridegroom is supposed in this Poem to have gone out to receive his Bride, and the Daughters of Jerusalem consequently to go out to meet them *both*^b. This was not at all *beneath* his Dignity, especially considering *who* the Bride was. Thus the Khalife Al Mamon, according to D'Herbelot^c, went to Fommalfaleh, (a City built on the Tigris between Vafeth and Coufah,) in order to receive Touran-Dokht his Bride, the daughter of the brother of his Vizir and Favourite, who lived in this town, and to conduct her from thence to the Imperial

^b Ch. iii. 11, and viii. 5.

^c Voy. l'Article Hassan Fils de Sahal.

Palace. A Khalife was a Prince of the greatest Dignity among the Mohammedans, and it should seem such an one went from Bagdad, where the Imperial Palace was, to Fommalfaleh, a town at a considerable distance, to receive his Bride, who was only the daughter of one of his *Subjects*, though a person of great distinction among them: no wonder then Solomon went out of Jerusalem to receive a *Princess of Ægypt*.

It is not however *supposed* that he went, like Al Mamon, to the dwelling-place of his Father-in-law to receive his Bride: when they *entered* Jerusalem it was only the day of his *Espousals*, ch. iii. 11; and the Marriage was unconsummated, ch. iv. 12. Considerations of Importance forbad his going into Ægypt; *Policy might* prohibit it; and the *Strictness of the Law of God against Idols* on the one hand, and the *vehement Superstition of the Ægyptians* on the other, certainly did. Not to say *Meeting on the Road* in Marriage Solemnities was no unusual thing. So the *Arab* Bridegroom, mentioned by the Apocryphal Historian^d, *went forth with his Friends and Brethren to*

^d 1 Macca. ix. 37—39.

meet his Bride, who was then bringing to him with a great train, as being the daughter of one of the great Princes of Chanaan, to use the terms of that Writer. So Isaac, the Son of Abraham, who lived like a mighty Prince among the ancient inhabitants of the Holy-Land, went out to meet his Bride, who was bringing to him from Mesopotamia*.

For I can by no means suppose, as I think is generally done, that that Meeting of Isaac and Rebekah was *casual and undesigned*: the Eastern People are, and always have been, too ceremonious to admit such a supposition. No! as there was such a Number of Servants sent to fetch her, who were now returning home with that Bride, one of them, without doubt, had been dispatched before to give notice of her approach. The Genius of that people requires us to suppose this; as doth also, I think, the account that is given us of Isaac's going out to meet her. Devout Writers have understood it as signifying, that Isaac went out to *meditate*, or to *pray*. They are both, doubtless, duties of great im-

* Gen. xxiv. 63, 65.

portance, and happy are those Evening-Walks that are so sanctified. I very much question however, whether this is the precise intention of the divine historian; and imagine, he is rather to be understood of Isaac's going out to meet his Bride *with Songs*, according to the Oriental Customs. What *Buxtorf* had in his mind I do not know, when, doubtful of the true sense of the original word, he cites this passage in his Concordance, under both the senses which he ascribes to the Hebrew verb: translating it first *ad quærendum Herbas*, that is, *to seek for herbs*; and afterwards *ad loquendum, id est, orandum*, that is, *to speak or pray*; since he has not been so obliging as to inform us, whether he supposed his search was like that of some of the poor Sons of the Prophets in after times, for *culinary Herbs*; or whether he was employing himself as a *Virtuoso*, and went, at this time, into the Fields in order to *simple*^r; but it is amazing so learned a man should be at any loss to determine between

^r The first was by no means agreeable to his *Quality*, who lived like an Arab Emir, or *Prince*; the other not at all probable in that *remote Age*.

the two senses. The latter sense, which is undoubtedly, in the general, most just, ought however to have been explained a little more largely, *ad loquendum, id est, orandum seu CANTANDUM*, for as it certainly sometimes signifies SINGING, that is the preferable sense here, as we must think his servant gave him notice of their approach, and as Brides were wont to be received with *Singing*, as appears from Ps. xlv. 15. So the word signifies *singing*, 1 Chron. xvi. 9, and Ps. cv. 2.^s

But to return from this *Digression*: if Solomon went out to meet her, he was attended without doubt, on such an occasion, by many of the Great Men of his Kingdom, with a numerous and splendid Retinue. If the Arab Bridegroom of the

^s And, I think, Judges v. 10. “*Speak ye that ride*
“*on white Asses, ye that sit in Judgment, and ye that*
“*walk by the way,*” that is, *Sing ye the Praises of the*
Lord both high and low as ye Journey: Chanters being
wont to sing *before Princes* as they travelled; and *Travellers in common life* amusing themselves with Songs as
they rode along, and entertaining one another with them
as they sat to take their Repasts, which in those hot
countries is generally near some *Well or Fountain of*
Water. See Observations on divers places of Scripture.

Apocry-

Apocrypha was attended by his Friends and Brethren, many Nobles certainly accompanied Solomon. And as *Numerousness of Attendants* is a noted part of Eastern Grandeur, they with their Servants must have made a great company. No wonder then in Singing they are compared to *Flocks under their Shepherds*, Cant. i. 7, 8. This was more particularly requisite at the Reception of a Princess of Ægypt, if the like customs obtained there in the days of Antiquity that are now practised in Ægypt. For Maillet tells us in his description of that country, that the Beys of Ægypt, (who are twenty-four in number, somewhat resembling the twelve Officers of Solomon, 1 Kings iv. 7, &c,) are wont to be attended by large bodies of Servants, magnificently dressed, that one of them *could, when he thought fit, on days of Ceremony, appear with a train of 300 horsemen, all his Slaves, mounted on Horses of value, whose Harness was of Silver gilt, and with Saddle-Cloths, embroidered with Gold and Silver, hanging down to the ground*^h. This was indeed one of the most magnificent of those Officers,

^h Let. 12. p. 167.

who had been Chief of the Mecca Caravan; but he speaks, in the next page, of the other Beys as being attended, in common, with a considerable number of Slaves richly dressed, some of them with 25 or 30, none with fewer than eight or ten. To this he adds, that the Sight of these different bodies of people, riding in troops, in the neighbourhood of Cairo, every Wednesday and Saturday, which, it seems, is the custom there, had, he thought, a most magnificent effect, and greatly struck those that were not used to it.

If Solomon met his Bride *on the Road*, it can hardly be thought, by any one acquainted with the customs of the East, but that a proper number of Tents were erected on the occasion, in the place where he was to receive his Bride. It might very possibly be *necessary* where this Ceremony was to be performed; but if it was a place ever so well inhabited, Tents most probably would have been chosen, it being customary now, and probably was then, for great Personages to make use of their own *commodious and splendid Tents*, rather than the *houses of others*, when they are travelling; and they sometimes choose them for the *solemn*

solemnizing Transactions of Consequence, when they are sufficiently near their own Palaces. So Egmont and Heyman inform us, that the Rejoicings and Entertainments, when they were at Constantinople, on occasion of the circumcising of the Children of the Grand Signior, were held in a Camp, pitched for that very purpose, *in the neighbourhood* of that great City¹.

In this view there must appear a peculiar Energy, as well as Beauty, in the representing her as comparing herself to the Curtains of Solomon; and the mention of Flocks and Shepherds Tents is extremely *poetic and lively*. I will only add, that these Tents must be supposed to be placed in distinct knots, as those near Constantinople were, which might naturally occasion a Solicitude like that of ver. 7; and that it will make this part of the Song clearer, if we read the footsteps of *this* Flock, meaning the company that received her, and *these* Shepherds Tents, in ver. 8, referring to the knot of Tents to which they were leading her: for which Emendations of this

¹ Vol. I. p. 212.

8th verse, there is certainly a foundation in the Original.

QUERY IV.

Is it not most probable, that if the first part of this first chapter represents the Songs that were sung before the Bride, that yet we are to believe, the Poet artfully introduces into these Proceffional Songs what was *actually* done, preparatory to the presenting the Bride to Solomon?

It must be left to some future Commentator, or if he pleases, to my judicious Reader, to determine precisely where the Singing ends, and where the Poet is to be understood as intending to describe *actual* conversation between the King and his Bride: for my part I am disposed to fancy the Songs do not finish before the end of the 11th ver.

The speaking as if the Bridegroom *was present* doth not determine this point, tho' this simply considered should seem sufficient: for strong Emotions will make a person speak to one that is absent as if present; and much more may things be represented thus in a Song. For this reason the

Author

Author of the New Translation, does not suppose Solomon is to be considered as present at the 2d verse of this chapter, contrary to the opinion of Origen, (as it is represented in the translation of St. Jerome,) who supposes the Bridegroom *then* made his Appearance,

Speaking, in like manner, *in the person* of the Bridegroom, will not determine that he was present: for as the Virgins of the Bride from time to time *personated her* in their Songs, (a supposition the Eastern Reserve and Delicacy make absolutely necessary,) for the same reason might the Israelitish Virgins that went to *receive her with Songs*, (for the Virgins of ch. i. 3, are to be considered as distinct from those mentioned ch. iii. 11,) *personate him*. We are not *obliged* then to suppose, with the New Translation, that the Bridegroom actually makes his Appearance at ver. 9.

And as we are not *obliged* to suppose he appears so soon as ver. 9, the *Nature* of some of the things, introduced into some of the following verses, would rather incline one to believe, the actual conversation between them doth not begin till after the
close

close of the 14th verse; I determine nothing, but this is to me most probable.

But if we suppose all that precedes the 15th verse, after the first, which is a short Introduction to the whole, is to be understood as sung in a Procession, it doth not therefore follow, that it doth not describe the managements that really prepared the way for the presenting the Bride. These might be artfully interwoven by the Poet, so that we may clearly learn what was done preparatory to the Interview. And is it not most reasonable to suppose this was done, since some of the things were actual preparations, we are sure, for this Meeting, which yet appear to have been contained in the supposed Processional Songs, and not in what I may call the *descriptive* part of the Poem? Such is the Bridegroom's being anointed with rich Unguents, ver. 3; such the bringing the Bride to his Apartments, ver. 4. It may be believed then the same *agreeable Art* runs through the rest. This is a consideration that ought to be remembered.

QUERY

QUERY V.

May we not believe the conjecture of Olearius is right, when he supposes the Head-Dress of the Bride, mentioned ch. i. 10, was the same with that which is now frequently used in the East?

Olearius tells us, that *all the Head-Dress that the Persian Ladies make use of are two or three Rows of Pearls, which are not worn there about the Neck, as in other places, but round the Head, beginning on the Forehead, and descending down the Cheeks, and under the Chin, so that their Faces seem to be set in Pearls. This Coiffure seemed to him to be very ancient among the Eastern People, since, says he, mention is made of it in the Song of Songs, ch. i. 10.*^k

It may not be amiss to add, that Royal Brides are represented by Eastern Authors as dressed after this manner. So when the Khalife Al Mamon went to receive Touran-Dokht, a Lady we have before had occasion to mention, the Tarikh Al Abbas tells us, *that Prince found her seated on a Throne, her head loaded with a thousand Pearls, every*

one of them as big as a Pigeon's Egg, or of a large Nut. Which rich *Coiffure* the Khalife resolved should be assigned her for her Dowry¹. Something like this it should seem the Princess of Ægypt wore at her Nuptials.

Olearius mentions nothing about Chains round the Necks of the Persian Ladies, but *D'Arvieux*^m, who describes the Arab Women as wearing pieces of gold Coin hanging down by the sides of the Face, adds, that they have chains of Gold about their Necks, which hang down their Breasts. Chains too were worn by the Daughter of Pharaoh about her Neck, as well as Jewels down her Cheeks, whether of Pearl or of Gold is of no consequence here to enquire about.

QUERY VI.

As these Singers suppose they were going to put something else upon her Head instead of this *Coiffure*, is it not natural to believe they meant the *Crown Royal*? and is not this the most easy interpretation that can be put on those words, “ We will

¹ D'Herbelot, p. 436.

^m La Roque Voy. dans la Pal. p. 219.

“ make thee Borders of Gold with Studs
“ of Silver?”^a

That the *principal Wives of the Jewish Kings wore a Crown*, we learn from Jer. xiii. 18, “ Say unto the King, and to the
“ Queen, humble yourselves, sit down ;
“ for your Principalities,” (or, according to the Margin, your Head-Tires,) “ shall
“ come down, even the *Crown of your*
“ *Glory.*” And by *this*, it should seem, the Principal Wife of each King was distinguished from the rest ; we are sure it was so in the Court of Ahafuerus, Est. ii. 17.

If Pearls were not used, in this manner, so early as the days of Solomon, yet we cannot suppose the Ornaments of an Ægyptian Princess, on such an occasion, could be less precious than Gold ; what then could be meant by the making her *Borders* of Gold, or *Rows* as in the foregoing verse, for it is the same word in the original, with Studs, or *Spots of Silver*, which should be more valuable than the *Coiffure* she wore, unless we suppose they meant the *Crown Royal* ? Something *superior* is visibly intended, and what other Ornament of *mere*

^a Ch. i. 18.

Gold, or Gold mixed with Silver, could be so superior, as to be the Subject of their Songs?

I do not know, that any body has pretended to give us a description of the form of the Jewish *Royal Crown*; but Josephus* has left us an account of that worn by their High-Priest; by which it appears to have been a circular Ornament of Gold, which in the forepart was formed like a Plate, on which the Name of God was inscribed, the other part of the Circle consisting somehow of three Rows of Gold, adorned on the top with an Ornament shaped like the *Calyx of the Flower of Henbane*, which is well known to be deeply notched in. This Circle of Gold being supported on the head by a Cap of Blue, must have appeared like Borders or Rows of Gold, studded or spotted with a lively Blue. What Flower, or what Calyx of a Flower, the upper Edge of that Circle of Gold, that composed the Crown worn by the Jewish Queens, resembled, I do not remember we are any where told, but we may believe the upper Edge of the Circle was not *plain*;

* Antiq. Jud. lib. 3. cap. 7.

and if the Circle was so far like that of the High-Priest as to be formed of distinct Rows of Gold, and was supported by a Cap formed of threads of Silver, or some preparation of Silver, as the High-Priests was of blue; this passage of Solomon's Song, "We will make thee Borders," or Rows "of Gold, with Studs" or Spots "of Silver," would be a very just description of the Royal Crown. I will only add, that as part of the Cap of the High-Priest, to which the Golden Crown was fastened, was like that worn by the common Priests, so in like manner such a Cap of Silver as I have been speaking of, without the Circle of Gold, would be just like a Cap at present worn by the Eastern Women: so Lady Montague tells us, the Head-Dress of those Ladies is composed of a Cap, called a *Tal-pock*, which in winter is of Velvet, and in summer is made of a light shining silver Stuff, bound on either with a Circle of Diamonds, (of which she had seen several,) or a rich embroidered handkerchief.^p

^p Vol. II. p. 30.

P

QUERY

Q U E R Y VII.

Doth not the 12th verse refer to the Eastern Solicitude to perfume their Brides in the most perfect manner, before their being presented to their Bridegrooms? and is not what we translate the King's sitting at his Table to be understood of his Reception of his Bride?

The book of Esther informs us, what care was taken to perfume the Concubines of Ahasuerus, before their being introduced to that Prince—"six *months* with Oil of
 " Myrrh, and six *months* with sweet Odours,
 " and with other things for the purifying
 " Women, for so were the days of their
 " Purification accomplished," Est. ii. 12. These *Preparatives* then took up a considerable time.

The Ægyptian Ladies of these times are very curious, we are told, in Washing and Perfuming themselves, *None use Bathing, Odoriferous Waters, and Perfumes, more frequently, according to Maillet, or with greater Propriety than they*^a. We may very well believe then, that the *ancient Princesses of*

^a Let. 11. p. 112.

this Country were not less careful of their Persons than the Persians in the days of Queen Esther, and that those words, “ My “ Spikenard sendeth forth the Smell thereof,” refer to the Spouse’s perfuming herself with Odours, of which *Spikenard* was one of the most considerable.

The applying of these Perfumes, we learn from the book of Esther, was frequently *repeated*, before it was thought proper to present those Women to Ahasuerus. We may learn the same, I think, from this passage, “ *Until* the King &c,” for so, I apprehend, it should have been rendered, not *while*. So the original Particle is render’d, ch. iii. 4, “ I held him, and would not let “ him go, *until* I had brought him into my “ Mother’s house ;” nor doth Noldius, who is not wont to diminish the number of the different senses in which the Hebrew particles are to be taken, suppose it any where signifies *while*.

Is not the Virgin that sings this then, to be understood as saying, in the person of the Bride, ‘*till the King receives me, my Spike-*

• וַיִּשְׁׁׁ I am speaking of, not וַיִּשְׁ alone.

nard, by fresh Applications from time to time, shall diffuse its Fragrancy, that when I am presented unto him, its Odour may be as strong and lively as possible?

My reader will believe, when I say this, that I adopt the Sentiment of the Author of the New Translation, who supposes, according to the version of some former Critics, that the first part of the verse is not to be rendered, “The King sitteth at his *Table*,” but in his *Circle*, as the word in the plural signifies *numbers of people that encompass about*, Pf. cxi. 9. But I dare not with him add the word *sitteth* to fill up the passage, which in the Original is expressed, agreeably to the Genius of Hebrew Poetry, after a short manner: because though an Arab Bridegroom receives his Bride when presented to him, in *that posture*, according to D’Arvieux^s; I do not know enough of the Ceremonial of the Jewish Court, to be able to determine in what attitude Solomon received the Ægyptian Princess; and I find the Arab *Solitude*, the Bridegroom being said to be alone when the Bride is presented,

^s Voy. dans la Pal. p. 225.

agrees not well with this verse, nor his perfect *Silence* with the representation of the *three last* verses of this chapter. I say agrees not *well*, because he might very possibly be *alone in a Tent* when she was presented, and at the same time be said to be in the *Circle* of his Friends, on account of their surrounding the Tent in which he received her.

Much less dare I explain these words, as he doth in a Note at the bottom of the page, as referring to the Nuptial Banquet, I rather imagine they refer to the first Interview: to what, consequently, was *previous* to the Marriage-Feast.

Q U E R Y VIII.

If the 12th verse is to be understood in this sense—*'till the King, encompassed by his Attendants, shall receive me, precious Perfumes shall be perpetually applied to me, that I may be presented in all their Fragrancy to him*, will it not be extremely natural to understand the 13th and 14th verses, (sung, we will suppose, either by one Virgin, or separately by two distinct Virgins, or companies of Virgins,) as a sort of Reply to

this? That is, as signifying, *No! Odours shall not be my concern, the King himself shall be to me my Perfume, his Name is as precious Ointment poured forth, and my being received by him, as his Bride, shall make my Name, and my Memory, fragrant as Myrrh, as Copher?*^t

In this view these Verses seem extremely beautiful.

QUERY IX.

Doth not the word translated *Bundle*, in the 13th verse, signify a *Bag* or *Box*, in which some precious perfume made of *Myrrh* was put? and were not such wont to be worn, by the Ladies of Antiquity, hanging down the Breast? and is it not meant of this Vessel of Perfume that it should continue long between the Breasts, and that therefore the Translation should have been *it*, not *be*, shall lie? and is not mere continuance signified by the original word, without any reference to the Night?

It is certain the words translated *Bundle* in the 13th verse, and *Cluster* in the 14th,

^t The word in the Original translated Camphire, or Cypress.

are very different from each other: the last seems to be designed to express a *natural* Association of things, as in a *Cluster* of Grapes, and Flowers that grow together in *Bunches*; the other signifies a *Bag*, Haggai i. 6, Prov. vii. 20, &c, and therefore should mean some such thing here.

I do not recollect, at this time, any account in *modern* Voyages and Travels of the Eastern Women's wearing any thing of this sort, but it has been supposed, that one of the words made use of by Isaiah, in his Enumeration of the Ornaments of his Countrywomen^u, is to be understood of something of this kind; and it appears from Vitringa's Commentary, that the supposition of their wearing such things is *considerably ancient*: for *Jarchi*, a famous Jewish Rabbi of the twelfth Century, is there said to have supposed they used such Vessels of Perfumes; and St. Jerome, who lived about 800 years earlier, translates one of those words used by the Prophet *Olfactoriola*, little Vessels of Odours, and he lived in the East long; it seems therefore not improbable, that Perfumes might be worn after this manner.

^u Ch. 3.

The turn of the 14th verse, which is exactly the same with that of the 13th, though that circumstance appears neither in our common version, nor the new translation, would lead one to suppose that the lying betwixt the Breasts refers to the Myrrh, not to the Bridegroom, and consequently should have been translated *it shall lie, not be*. The turn of these verses in the Original is this, “A Bundle of Myrrh is
“ my Beloved unto me, it shall lie all night
“ betwixt my Breasts. A Cluster of Cam-
“ phire is my Beloved unto me, in the Vine-
“ yards of En-gedi.” And in this manner should they be translated, if we retain the terms chosen by our Translators, that the sameness of the Turn of them may appear. Now if “in the Vineyards of En-gedi” doth not refer to the *Bridegroom*, who, wherever he was, was pleasing as a Cluster of Camphire, but to the *Camphire* that grew in those Vineyards; the lying all night between the Breasts is to be understood, in like manner, of the Myrrh, not of Solomon; as the original turn is exactly the same, the interpretation ought, it should seem, to be the same.

It ought also farther to be remarked, that the verb translated he shall “*lie all night,*” doth not *necessarily* include the Idea of the Night in it, Zech. v. 4, Job xxxix. 28 : it would have been, surely, as well then to have translated it by some word or words, that would only have expressed continuance; and would more truly have represented the Original. I would not be understood to suppose that *Perfumes* were not used in their Beds, Prov. vii. 17 shews the contrary, and that Myrrh in particular was used there; but it should seem that the thought here regards the Perpetuity of the Fragrance, in opposition to the perfuming by smoking, which though it remains for some time, longer perhaps than we should think for^w, yet is *comparatively* soon dissipated. My Beloved is to me like a Vessel of Myrrh worn between the Breasts, which gives a lasting Perfume, so will he give to me, by his marrying me, an undecaying Reputation, more fragrant than the abiding Odour of the most precious Balsam^x or Powder.

^w Maundrell, p. 30.

^x Eccles. vii. 1.

Q U E R Y X.

Is not the opinion of those Author's right, who suppose the *Al-hennah* is meant, by that word which our Translators render *Camphire*?

That Perfume which we translate *Myrrh*, was anciently used by *Princes on the most solemn occasions*, as we may learn from Ps. xlv. 8, Cant. iii. 6, Est. ii. 14; the *Copher* then, which we translate *Camphire*, must have been some most precious and odorous plant, which grew in the Vineyards of En-gedi, since it is mentioned as *equal*, if not as *superior*, to the perfume made with *Myrrh*, in these Processional Songs; and has accordingly, for a considerable time past, been supposed to be the *Al-hennah* of the East by our Virtuosi.

This is the opinion of Dr. *Shaw*, of Sir *Thomas Brown*, and of *Rauwolff*^y, who travelled in those countries in the days of Queen Elizabeth, and has given us as ample an account of this plant as is requisite for our purpose, “We also find there,” says *Rauwolff*, “another Tree, not unlike to

^y P. 53, 54.

“ our *Privet*, by the Arabians called *Al-*
 “ *canna*, or *Henne*, &c, which they have
 “ from *Ægypt*, where (but above all in
 “ *Cayro*) they grow in abundance: The
 “ *Turks* and *Moors* nurse these up with
 “ great care and diligence, *because of their*
 “ *sweet-smelling Flowers*, and put them into
 “ earthen Pots, or wooden Cases or Boxes,
 “ to keep them in the Winter in Vaults
 “ from the Frost, which they cannot endure.
 “ And because they hardly begin to sprout
 “ before *August*, they water them with
 “ Soapfuds, but others lay Lime about the
 “ root, to make it put forth the earlier,
 “ that it may flower the sooner, *because of*
 “ *the Pleasantness of the Smell of the Flowers*,
 “ which is somewhat like Musk: they are
 “ of a pale yellow colour, and stand in
 “ Spikes of the length of a Span, but not
 “ very close, so that leaves appear between
 “ them.” Then after having given an ac-
 count of the great use that is made of the
 leaves of this Plant in those countries, for
 staining the *Hair* and the *Nails* of a red
 Colour^z, *Rauwolff* observes, that this Shrub

^z Dr. Shaw calls it a tawny Saffron colour.

is mentioned in the first chapter of *Solomon's Song*.

Other Writers dwell chiefly on the great use that is made of the leaves of this plant, when dried and powdered, for tinging the hair, the hands, the feet, &c, but Rauwolff takes notice of the exquisite *Fragrance* of its Flowers; he describes its Flowers as growing in *Spikes* or *Clusters*; he mentions its tenderness, that it would not bear *cold*, and accordingly it is spoken of as growing in the vineyards of *En-gedi*, which was a place in a very warm situation; and he mentions its coming from *Ægypt*, where it seems it is greatly cultivated, from whence the *Bride of Solomon* came.

What I have farther to add here is a *curious* remark of Hasselquist, who assures us he saw the *Nails of some Mummies* tinged with the *Al-hennah*^a. For since *Mummies* are very antique things, the *Al-hennah* must have been in high esteem among the very ancient *Ægyptians*; and if used by them for *tinging the Nails*, as now, we may believe was admired for the *fragrancy of the*

^a P. 246.

Flowers then as it is in these times. It is certain it was known to them, and it is not to be supposed the *tinging virtue* of its leaves should have been earlier remarked than the *odoriferousness* of its Flowers.

How it came to be translated *Camphire*, in our version, we need not enquire; but the marginal translation [*Cypress*] appears to be derived from the Septuagint, where the word is $\kappa\upsilon\pi\rho\varsigma$, which, how nearly so ever it resembles our word *Cypress*, is known by the learned to mean this very plant *Al-hennah*, and not that tree we call *Cypress*. So St. Jerome speaks of it as a *foreign Shrub*; though he affirms the same word signified a *flowering Cluster of the Vine*, and is inclined to understand the word in the last sense^b; a strange want of judgment this, since he supposes this *Cyprus*, whatever is meant, was more odoriferous than the *Spikenard* and the *Myrrh* before spoken of, which the *Flowers of the Vine* by no means are, though their Fragrance is very considerable.

^b In Cant. Cantic. Hom. 2.

Q U E R Y XI.

Are not the three last verses of this chapter, (whether we consider them as a Continuation of the *Proceſſional Songs* of these Virgins, or as the Description the Poet would be understood to give himself of what passed,) to be considered as designed to represent the Conversation of the Bride and King together, in an interview previous to their setting out for Jerusalem?

It seems from the history of Isaac^c, that when a Bridegroom of distinction went out to meet his Bride, she was presented to him on the Road, and that they conversed together; it is natural then to suppose Solomon and the Princesses of Ægypt talked with each other in like manner.

The third chapter resumes the account of the Bride, at the 6th verse, and speaks of the conducting her in solemn pomp to Jerusalem; and the intermediate words seem to relate to what passed between Solomon and some former Wife of his^d; consequently these three verses, now under consideration, must be supposed to describe their conver-

^c Gen. xxiv.^d See the first part.

fation in the Wilderneys, or the Road between the Wilderneys and Jerufalem, if they had any at all. Nor is it at all material to the understanding them, however it may be requisite for the perfect explaining the Poem, to determine whether the Representation of their converſing together be ſuppoſed to be given by the Virgins, in *Singing* before her; or by the Poet himſelf, in his own perſon, deſcribing this Solemnity.

If this Obſervation is juſt—if theſe verſes are deſigned to repreſent the Converſation between Solomon and his Bride, in this their Meeting on the Road, the conſidering in what light Poetry would, probably, then repreſent them, muſt be the beſt Key to decypher theſe words: now the repreſenting him as *pleaſed with her Perſon*, and expreſſing it with great Affection, and preſſing her to proceed in her journey, that the Marriage might be conſummated; her returning the Compliment with reſpect, but with a *Virgin Baſhfulneſs*, *expreſſing a lothneſs to ſet out*; and the Bridegroom on the contrary as *preſſing her departure*; will not, I imagine, be thought unnatural.

As to the first thing: the representing him as *pleased with her Person*, perfectly agrees with Isaiah's description of a Bridegroom's *rejoicing over his Bride*, "Thou [Jerusalem] shalt no more be termed, "Forfaken, neither shall thy Land any "more be termed Desolate: but thou shalt "be called Hephzibah," that is, my Delight is in her for, "as the Bridegroom rejoiceth over the Bride, so shall thy "God rejoice over thee," ch. lxii. 4, 5: the Bridegroom's *rejoicing* over his Bride, is his saying *my Delight is in thee*; and that is perfectly answerable to the words, "Behold, thou art Fair, my Love; behold, "thou art Fair."

I have before shewn that *having Dove's Eyes* naturally imports, that he hoped he saw in her Eyes a tender gentleness^e, which gave her the greatest degree of Amiability in his Eyes she could possess: "Behold, thou art fair, my Love; behold, "thou art fair, [thou art fair indeed, for] "thou hast the Eyes of Doves." Eyes tender and affectionate as that Bird has,

^e Part II. Obs. 13.

which is made the Symbol of a person dearly beloved, and whose Name is therefore made use of among the endearing expressions, and fond epithets, with which a Prince addresses his Consort, ch. v. 2.

The purport of all this, and whither it tended, the Ægyptian Princess must be supposed perfectly to have apprehended, and this of course must be imagined to draw after it, along with respectful returns of his Agreeableness in *her Eyes*, some expression of *lothness* to leave the place in which she then was. *Catullus* points at such a disposition and management in his *Epithalamium*,

Claustra pandite Januæ
Virgo adest, Viden' ut faces
Splendidas quatiunt comas?
Sed moraris, abit dies;
Prodeas, *nova Nupta.*

Tardet ingenuus Pudor,
Quem tamen magis audiens
Flet, quòd ire necesse sit,
Sed moraris, abit dies;
Prodeas, *nova Nupta.*

Shall we suppose the *Delicacy of the East* did not operate in such cases with equal
Q force?

force? Or that an *Eastern Poet* would forget to represent it, when it might be properly introduced, in a Nuptial Song? If this is just, after paying a due Compliment to the Bridegroom — *Behold thou art Fair, my Beloved, yea pleasant*: what follows is naturally understood to be expressive of a *modest Reluctance* to go to Jerusalem, where the Marriage was to be consummated, insinuated in the happiest manner — by commending the *Sweetness of the place* where she then was. It is after some such a manner as this, I imagine, the words [*our Bed is green*] are to be understood, of which no tolerable account, so far as I know, has been given.

It is very well known that Travellers in general in those countries, and especially Princes when attended with a numerous Retinue, take care to have their Tents placed near some Water when they stop^f. This management is of great Consequence in those hot and dry places. Now such places may be believed to be peculiarly *verdant*, and accordingly they are so represented

^f See Observations on divers places of Scripture.

by Travellers, as those that have read their accounts must have frequently remarked. In a place of this kind, without doubt, Solomon encamped; and the Agreeableness of it, which the Modesty of the Princess of Ægypt might be supposed to lead her to mention, as a sort of plea to delay her setting out for Jerusalem, is, it should seem, what is meant by the expression, “*Our Bed is green.*”

The word translated *Bed*, I have elsewhere^s observed, seems to mean what was spread on the floor of their *Duans*, and consequently is equivalent here to a *Carpet*, which the Eastern people spread anciently, as they do now, on such places, “Behold thou art *Fair*, my Beloved,” the very word used concerning the *royal Bridegroom* in the xlvth Psalm, “Yea pleasant, BUT our Carpet is Green,” or “Flowery,” as the word is rather supposed to mean by some, perhaps without sufficient foundation. This difference however is of no manner of consequence, since where a Rill of Water flows, it will not only occasion *Grass* to

^s See Observations on divers places of Scripture, ch. 6. Obs. 19.

grow, but *Flowers* also; and as *Flowers* render a place agreeable, so mere *Verdure* is exquisitely pleasing to an Eastern Eye: the general sense of the place will be the same then, translate it either way, *how exquisitely delightful is the place where we now are! Must we, must we then leave this charming Abode thus soon!*

The Reader will observe that I have rendered the particle *discretively*, which in our Version is translated ALSO: the Authority of Noldius will support me in this way of translating it. This would be indeed more easy, and at the same time convey the thought I am proposing to consideration with greater strength, if the Emendation proposed by the Author of the New Translation be admitted, for then the Reading might be, “Behold thou art Fair, my Beloved: but Pleasant, but Green, (or Flowery,) is our Bed.” But to judge solidly of this, we must first see Dr. Kennicott’s Collections, and therefore I would make no use of Criticisms of that kind in these Papers; though, I must confess, I am very much inclined to believe the Emendation may be just.

The

The Reply of the Bridegroom perfectly corresponds with this interpretation of the words of the Bride — “ The Beams of our House “ are *Cedar*, and our Rafters of *Fir*,” or of *Cypress*, if the translation of the Seventy be right. But whatever the second sort of Wood may be thought to be, and however difficult it may be found perfectly to ascertain the sense of the original word translated *Rafters* in the text, but in the margin here, and in the text itself, in the viith chapter, *Galleries*, still it is evident the Bridegroom puts her in mind, that his house was an *house of Cedar*, which, every body knows, was esteemed in those days the noblest habitation an human creature could live in^h.

Arise, my Love, and quit this place, pleasant as it is, for equally pleasant, and much more commodious will you find the Abode to which I am conveying you, it being built of the fragrant Cedar, and of other precious Wood.

The *Temple* itself was built of Cedar, and the other kind of wood here mentioned, if we suppose a fault in one single letter,

^h Consult I Chron. xvii. 1, and Jer. xxii. 14, 15.

and believe there was a Schin formerly in the word, where our present Copies have a Tau.

QUERY XII.

Might not the *habitation of Chimham* probably be the place where Solomon met the daughter of Pharaoh; or some place thereabouts?

It would be a Temerity, like that of the Monks that attend Pilgrims in the Holy-Land, to pretend absolutely to determine the place where Solomon met this Princess. However it may not be amiss to remark, that the *habitation of Chimham* seems to be as likely to have been the place of Meeting as any.

The *Distance* to which Solomon went, we may believe, was not very great; no greater than might be very well travelled over between the decline of the Day and Midnight, notwithstanding the *Slowness in marching* the Nuptial Pomp required.

Travellers in the East are wont to rest during the hottest hours of the day, of this their Journals afford us ample proof, and
to

to this those words of the Song seem to refer, *Tell me, (O thou whom my Soul loveth,) where thou feedest, where thou makest to rest at noon, for why should I be, &c.* Again, Nuptial Processions were wont to be *in the Night*: so our Lord represents the Cry—*The Bridegroom cometh, as made at Midnight*, Matt. xxv. 6. Accordingly, *the Entrance of Solomon into Jerusalem with his Bride is supposed to be in the Night*. Every Man hath his Sword upon his Thigh, *because of Fear in the Night*, ch. iii. 8.

The *habitation of Chimham* answers all this, being near Bethlehem, which is known to be only *six miles* distant from Jerusalem; and, if we may have any dependence on Tradition, the place where Philip baptized the Æthiopian Eunuch was not very far from Bethlehem, which place of Baptism St. Luke tells us was in the Road to Gaza, and that Road called the *Desert*, or *Wilderness*, Acts viii. At the same time, it appears to have been a place fit for the Accommodation of a considerable number of people, for there Johanan and his troops, with the Remnant of the People whom Ishmael attempted to carry away captives, *stop-*

ped; and the last place it should seem, in the Road that way to Ægypt, proper for the stopping of a large body of people, Johanan getting, as it should seem, as near the borders of the country as he conveniently could, before he finally determined whether they should go into Ægypt or notⁱ. What place more proper then for the Reception of this Princess by Solomon, so far as appears to us? But because it seems to us *very probably* to have been the place, it doth not therefore *necessarily* follow this was the place of Meeting. I only propose it as a Query.

Q U E R Y XIII.

As this first chapter concludes with a description of a *Royal Palace*, and at ch. iii. 6. the account of the Journey to Jerufalem is resumed, is it not most natural to suppose that all the intermediate part relates to another subject? and as part of it *certainly* refers to a former Wife of Solomon^k, is it not reasonable to interpret the whole of this part of it of her?

ⁱ Jeremiah xli. 17.

^k See ch. iii. 1, and the first part of this work.

Q U E R Y

QUERY XIV.

If it be admitted, that the first words of the second chapter are to be understood as uttered with a tone of Complaint, which is a supposition of the ingenious Author of the New Translation¹, yet is it necessary to suppose it refers to *Beauty*? May we not more probably understand the expressions as relating to the difference of *Birth*? as signifying, *I am a mere Rose of the Field, where thousands and thousands grow of equal value; and a Lily of the Vallies, where there are so many that no single one can attract much Attention, or be greatly esteemed?*

That the Sentiment of this Translator is right *in the general*, and that they are to be considered as *depretiating* words, uttered with a tone of Complaint, must, I think, be just, from the *Nature* of the King's Answer. But then I think that it is most probable, that the turn of thought is *somewhat different* from that proposed by this Writer.

¹ Notes, p. 58, 59.

For as she was an Israelitess that here speaks, according to my manner of explaining this Song, who had for some time been the principal Wife of Solomon, without any Rival, it was natural for the Sacred Poet to represent her as beginning her *Expostulations* with Solomon, on his Marriage with a Daughter of Pharaoh, with some Complaint of this kind, in which she speaks of herself *degradingly*, or rather as likely to have little share now, in the Attention of his Mind, *strongly* impressed with the Ideas of *Royal Birth*; of *Descent from a Family*, or a *Race of Kings*, of great *Antiquity*^m; of being born in a *foreign country* greatly celebrated in the world: No! I am no more in your *Esteem* now, O King! than a common *Flower of the Jewish Fields*, placed before you in company with some admired *Exotic*.

The circumstances of that time perfectly agrees with this *thought*: for as the Eastern People now are very fond of *foreign Plants*, and cultivate them with care, as we learn from Dr. Russell; so curious *Exotics* were highly valued in the time of Solomon. I

^m Isaiah xix. 11.

need not cite Josephus to prove this, his own words, (Eccles. ii. 4, 5,) do that sufficiently, especially if they are connected with some passages of this Song: “I planted me
“ *Vineyards*, I made me *Gardens* and *Orchards*,” which sort of places, according to ch. iv. ver. 13, 14, of this Song, produced the most precious foreign Plants of Perfume.

Alluding then to the circumstances of that time, she mournfully compares herself to a *common neglected Flower of the Jewish Fields*, and this Princess of the house of Pharaoh to some *curious Ægyptian*, or other *Foreign Plant*, highly *valued and esteemed*; expressing the first part of the thought in direct terms, while the other is left, by a most beautiful *Suppression* of the Poet, to the imagination of the reader to supply, “I, I am a mere
“ *common Flower* which grows in *every*
“ *fruitful Field*, and one that throws itself
“ *out in every moist spot of ground.*”
And having said this, her Vexation is supposed to make her stop, while the Imagination of every Reader may be thought readily to add, what she *would* have said to
Solomon

Solomon concerning her Rival, and his high Esteem of that Princess.

As to the Flowers meant by the original words, it may be difficult to determine with *Precision* what they are; but if we take them, as our Translators have done, for Flowers of the *Rose* and of the *Liliaceous* kinds; and if present Usages obtained as anciently as the time of Solomon; the Jewish Queen might with great Energy set the productions of some of these kinds in *Ægypt*, in opposition to some kinds of these Flowers that grew in *Judæa*, to which she compared herself. For *Hasselquist* tells usⁿ, *that the white Rose, which is cultivated, in great quantities, in the province of Fajhum in Ægypt, emits the most fragrant Odour of any he had seen. That incredible quantities of Rose-Water are distilled from this species, sold in Ægypt, and transported into foreign countries; the Eastern People using the Water in a luxurious manner, sprinkling it on the Head, Face, Hands, and Clothes of those Guests they mean to honour. If this was an ancient practice, considerable quantities, with-*

ⁿ P. 248, 249.

out doubt, were used in the Court of Solomon, and this Rose of Ægypt must appear much more precious than flowers of that Genus that grew in Judæa, and be referred to by this Lady, when, in contradistinction from the Daughter of Pharaoh, she calls herself a Rose of Sharon, or of the Field. In like manner, as precious Balsams are at this day, according to Hasselquist, wont to be presented to the great people of the East°, so he tells us, *the Ægyptians put the blossoms of the Tuberoſe*, (which is by some of our Writers on Gardening expressly called a Flower of the *Lily* kind,) *into sweet Oil, and by that means they give the Oil a most excellent smell*^p. If they did so anciently, and such a kind of Unguent was sent into Judæa with other Perfumes, might she not in like manner, in the tone of Complaint, compare herself to a *Syrian* Plant of the *Lily* kind, wont to grow in low lands^q, and the daughter of Pharaoh to an *Ægyptian*

• P. 294. ^p P. 267.

^q Every one almost knows, that the Lilies of the Vallies, in Solomon's Song, do not mean those delightful Flowers which we call by that name, but which grow in Woods.

Tuberoſe.

Tuberoſe, which gave ſuch an exquisite Fragrancy to the Oil in which they were infuſed?

But it will ſoon appear to be doubtful, what the true meaning is of the words tranſlated *Rose* and *Lily*.

QUERY XV.

Is not the ſuppoſition juſt, that what is tranſlated *Apple-Tree*, Cant. ii. 3, ſhould rather have been rendered the *Citron-Tree*?

“As the *Citron* among the Trees of the
“Wood, ſo is my Beloved among the Sons.”

Thus it is rendered in the *New Tranſlation*, upon the Authority of the Chaldee Paraphraſe; and thoſe that would more particularly examine this point, may conſult the *Observations* on divers paſſages of Scripture, Ch. IV. Obſ. 31. Thus underſtood, it is an exquisite compliment paid to the King.

QUERY XVI.

If there is the ſame turn in the preceding words, as in this 3d verſe, the original
word

word was not designed to express a *Lily*, but the flower of some *thorny Shrub*, is it not therefore most probable that it is to be understood of a *Wild Rose*? and that the first word of the first verse is to be understood as referring to the *same* Flower, either signifying a Flower *in general* as the Septuagint understood the word; or as another term to express that *very* Flower in particular?

It seems to me most probable, that only one Flower is meant in the first verse, since only one is mentioned in the return made by the King in the 2d verse. And since the Citron-Tree is compared to the other Trees *among which* it might grow, and not preferred to things of a *quite different* nature, it seems most likely, that the Flower that excelled among the Thorns, is to be understood of the *Flower of some thorny Shrub*, compared with other Shrubs of the prickly kind: and if so, it should mean the *Eglantine*, or the *Briar*, or *Dog-Rose* as it is sometimes called.

For this Flower is *now* highly esteemed in those Countries, according to D'Herbelot,

Dans l'Article Aschair.

and he expresse his remark upon it in very strong terms. “ Nefrin and Nifrin in Arabic and the Persian language, signifies the “ Plant which the Greeks call Cynorrhodos “ or Cynosbatos, and the Romans Rosa “ canina, and Rubus caninus, whose flower “ and leaf are odoriferous. The *Arabian* “ and *Persian Poets highly esteem it*; for “ they often draw their Comparisons from “ it, which may make us believe that this “ Shrub has more exquisite qualities in the “ East, than what our common Sweet- “ Briar possesses.”

The Interpretation then that I am proposing, agrees much better with the notions of the East, than that of the ingenious Mr. Binnel, of whom the Author of the New Translation speaks, and justly speaks, with very great respect. According to him, this reply of the King might be thus paraphrased. “ Be it so that my Love is a Lily in the “ Vallies, yet she is as much superior to the “ Maidens about her as the Lily is to the “ *poor dull flowers of the briar*, and the “ *bramble.*” The *Flowers of the Briar* cannot, I think, be justly called *poor and dull*: they are not inelegant to *our Eyes*, they

they make grateful and lively impressions on *our organs of smelling*; and what is worse, they are *highly esteemed in the East now*, and were equally so, we may believe, in the days of Solomon, the productions of Nature being alike in different ages, and the taste of the Eastern people, in other respects, just the same it ever was.

Hasselquist^s, notwithstanding his distinguished attention to *Botany*, does not pretend to endeavour to determine the sense of the various words that are used in the Bible, to express different kinds of *thorny* plants that grow in the Holy-Land, only mentioning *Rest-harrow*, (which pernicious and prickly plant, he tells us, covers *entire* fields and plains in *Ægypt* and *Palestine*, and which grows promiscuously with the *large Thistle*,) he supposes it may probably be this which Moses refers to, when he speaks of the Earth's being cursed. What he, who actually visited the Holy-Land, and with great curiosity made his remarks on it, did not care to attempt, must not be expected from me, nor is it at all requisite in the

^s P. 288, 289.

present case, it being sufficient to observe, that of all the prickly plants that have been observed in that country, the *Rest-harrow*, the *Boxthorn*, the *Buckthorn*, (called Christ's Thorn,) the *Bramble*, &c, there is no one that grew wild there to be compared with the *Briar*, for the Elegance and Perfume of its Flowers.

It may perhaps be said, that D'Herbelot is speaking, not of the common Briar, but of that we call the Sweet-Briar: he is so, but it is to be remembered, that though the *leaves* of the one are sweet-scented, while those of the other are not, the *Odour of their flowers* is nearly, if not altogether, the same. They can never therefore be called *poor and dull*.

Answerably to what is supposed in this song, that these flowers grow in the *Vallies*, we find the Son of Sirach representing them as growing in moist places, ch. xxxix. 13, "Hearken to me, ye holy Children, and
"bud forth as a *Rose* growing by the *Brook*
"of the field," or by the *Rivers of Waters*. And I have farther to observe, that *Catebi*, a modern Eastern Poet, made use of much the same thought with that of our Jewish
Writer,

Writer, when he said, ' speaking of Nischa-
bur, the City in which he resided,

" I, like Atthar that famous Poet, came out

" of the Garden of Nischabur ;

" But Atthar was the *Rose* of that Garden,

" and I am only a *Bramble* " . "

The Paraphrase of Mr. Binnel seems also, to me, to be faulty in *another point*—in explaining the word *Daughters* of the *Maidens* about her. There is no great spirit, one would think, in giving her a superiority over her *Maids of Honour*, to use a modern expression ; and it, in a manner, avows, if understood in this way, that he had nothing at all to say to her on what so much pained her, a Jealousy, that is, of his much greater regard for the Princess of Ægypt than for her. What signified it to a person in great anguish on that account, to be told, her

^t D'Herbelot, p. 263.

^u All this while I must allow, that I do not find the *Dog-Rose* mentioned by Hasselquist in his account of the Plants of Palæstine, but neither doth he mention *Lilies*. In short, his Account of these matters is evidently imperfect, and it is to be wished some future Traveller may be more exact, or at least, more large upon these matters. It is certainly an *Eastern Plant*, from what D'Herbelot says.

Lord preferred her to her Attendants. The word *Daughters* is, I own, used in this sense in another place of this Song, ch. vi. 9, where it apparently signifies the *Attendants* on the Queens and Concubines of Solomon; but then, in other places, it is as visibly used for *Women in general*: so when Leah says, “Happy am I, for the *Daughters* “will call me blessed,” Gen. xxx. 13; and when it is said of the industrious Woman, Prov. xxxi. 29, “Many *Daughters* have “done virtuously, but thou excellest them “all.” And after this manner, I suppose, the words of the Bridegroom are to be understood, *Is my Love a common Rose of the Vallies*, as she affirms she is in my Eyes, *she however is to me as much superior to others, as that Flower is to those of the Bramble, or of the other prickly Shrubs of this country?* This was extremely soothing, and though it did not directly touch the point that pained her, excited very flattering Ideas of *Superiority* in general, and that his Love to her was not trifling. He might, it is to be supposed he did, go farther in after converse, which is very strongly intimated, though not directly expressed in
what

what follows, a way of writing Poetry delights in.

Q U E R Y XVII.

Doth not this *soothing* language of the King in the 2d verse, as it evidently is, prove, in a most satisfactory manner, that the first verse is to be understood as spoken in a tone of complaint?

Q U E R Y XVIII.

Though the Conversation between these two Personages, may be supposed to have been carried on a considerable time, yet are we to imagine the Poet is to be understood, as directly and distinctly representing it? is he not rather to be considered as presently after the 3d verse representing the King as absent?

For after having given an answerable return of the Queen to the *soothing* words of Solomon, *As the Citron-Tree among the Trees of the Wood, so is my Beloved among the Sons, or among Men*, he is presently spoken of in the *third* person, and that in

such a manner in the 4th verse, as will not admit the supposition of his being *present*: what follows therefore, from the beginning of the 4th verse, if not from the middle of the 3d, is to be understood as spoken by the Queen, in the absence of the King, to her Attendants, the Daughters of Jerusalem as they are called, ver. 4.

Nor doth the 6th verse contradict this interpretation. Our translation here indeed, (and the new one doth not vary in this point,) supposes the King *present*, “ His
 “ left hand *is* under my head, and his right
 “ hand *doth* embrace me;” but in the original, the last clause is literally, “ his right
 “ hand *shall* embrace me,” and as the first is expressed in a short manner, “ his left
 “ hand under my head,” and neither *is*, nor *shall be*, in the original, it must be supplied from the latter clause, and made in the same tense with that, “ His left hand
 “ shall be under my head, and his right
 “ hand shall embrace me;” this would be the strict translation, but as the Grammarians affirm, that the Hebrew future tense is sometimes to be understood *optatively*, and as it is so understood sometimes by our
 translation,

translation, and that in this very Song, ch. i. 2, this verse, if rendered with true Spirit, I presume should be, “ O that his left
“ hand were under my head, and his right
“ hand did sustain me!” which perfectly agrees with the notion of his being absent, being an affectionate complaint of his soon leaving her. The 7th verse is to be understood in the same strain.

Q U E R Y X I X .

Is there not a reference in those words, “ I sat down under his shadow with great
“ delight, and his Fruit was sweet to my
“ taste,” to the great satisfaction the Eastern people take in sitting under shady Trees? and also to their way sometimes of shaking down the Fruit on those that sit under them?

Shade, according to Mr. Wood, in his description of the Ruins of *Balbec*, is an *essential article in Oriental Luxury*^w. The *greatest* people seek these refreshments, as well as the meaner, so Dr. Pococke found

^w P. 5.

the *Patriarch* of the Maronites, (who was of one of their greatest families,) and a Bishop, sitting under a tree^x. Any Tree that is *thick and spreading* doth for them, but it must certainly be an addition to their enjoying themselves, when the tree is of a *fragrant* nature, as well as *shady*, which the Citron-tree is^y.

Farther, the people of those countries not only frequently sit under *shady* trees, and take collations under them, but sometimes the *Fruit* of those trees, under which they sit, is shaken down upon them, as an agreeableness. So Dr. Pococke tells us, when he was at Sidon, he was entertained in a Garden, in the shade of some *Apricot-trees*, and the fruit of them was shaken upon him^z. He speaks of it indeed, as if it was done as a great proof of their abundance, but it seems rather to have been designed as an agreeable addition to the En-

^x Description of the East, Vol. II. p. 95.

^y Travellers there we find in their accounts have made use of Plane-trees, Walnut-trees, &c, and Egmont and Heyman were entertained with Coffee at Mount Sinai under the *Orange-trees* of the Garden of that place, Vol. II. p. 178.

^z Vol. II. p. 85.

tertainment.

tertainment. *Pleasant is every Tree in this hot country, but especially those that are remarkably shady, among which none have pleased me so well as the Citron, whose shade, and whose Fragrancy, have both been extremely reviving, and still more it's Fruit, and such as the Citron-tree is to me among the Trees of the Wood, such is my Beloved unto me among the Sons.*

The extreme *Agitation of Mind* she had for some time undergone, made *this Tree* more particularly desirable to her. It was *shady*, and shade Jonah found peculiarly desirable to one under great perturbation of Spirit: "The Lord God prepared a Gourd, " and made it to come up over Jonah, to " deliver him from his Grief," Jon. iv. 6. At the same time its *Fragrancy* was in her case very useful, at least its *Fruit* was supposed to be so, ver. 5. Full of these things she tells her Lord, he was to her as a *Citron-tree*, which surpassed all the Trees of the Wood, *far* surpassed them.

QUERY

QUERY XX.

Is not the conversation of the King with his Jewish Queen, supposed by the Poet, to be carried on in the same tender strain, though he doth not pretend distinctly to recite it? Are we not to look upon his carrying her into the House of Wine, as a circumstance intended to insinuate this? And did it not mark out *Preference and Distinction*, though it did not in fact remove *Jealousy and Anguish* from her breast?

The giving a person *drink* is, among the people of the Levant, an Assurance of Friendliness, and that they *may lay aside Suspicion and Distrust*^a. It seems to have been the same anciently among the Jews, and that for this reason the Prophet, that was sent to cry against the Altar at Bethel, was commanded to eat no Bread, and *drink no Water* there.

The admitting a person to a *Banquet of Wine* seems to express something more, and to have been a mark of *Distinction and Preference*: it seems, at least, so to have been

^a Voy. D'Herbelot, dans l'Article Harmozan. Et vide Buisson. Ep. 3. p. 89.

understood

understood by Haman, when admitted by Queen Esther to such a Banquet. I think then, we may look upon the mention that is here made of being brought to the banqueting-house, or, according to a more literal translation, *the House of Wine*, as designed to express Preference and Distinction, which he was still resolved to continue to her; and intended to remove all causeless jealousy and distrust from her mind.

That her *Jealousy and Anguish* still however remained is very evident: the whole Song in general, and the very next verse in particular, demonstrate this.

I have elsewhere explained the most probable meaning of the words, “his Banner
“over me was Love^b”; and the use of Citrons to recover persons that are greatly disordered^c.

QUERY XXI.

As the King is evidently spoken of in the 4th verse as absent, and is again repre-

^b Observations on divers places of Scripture, ch. 5. Obs. 14. ^c The same, ch. 4. 31.

sented as absent in the 17th verse, is it not most natural to suppose it is *one* Absence that the Poet describes? and that what is mentioned in the 8th, and several of the following verses, is to be understood as what had been transacted before the conversation of the first verses began, of which the Queen gives an account to the Daughters of Jerusalem?

The transposing of things may be allowed of without difficulty, it is rather more agreeable to the Spirit of Poetry, if not too intricate, as certainly it is not here. Nor doth the variation of the tense, the 8th and 9th verses being in the present, and the 10th and following in the past, forbid our understanding things after this manner, since the 8th and 9th verses might as well have been translated, “ Behold he *came* “ leaping, &c, my Beloved *was* like a “ Roe, &c.”

Q U E R Y XXII.

Are we not to suppose that the conversation betwixt the King and the Queen, with which this 2d chapter begins, and in which

which Solomon endeavours to sooth her mind, and dispel her Anxiety, was held under a Citron-tree? and that the Queen refers to the Conversation that passed there, when she says she sat under its Shadow with great delight?

The words of the 3d verse of this 2d chapter prove nothing of this, tho' they are perfectly consistent with it; but chap. viii. 5, "I raised thee up under the Apple-tree," or according to the foregoing explanation of the word, "under the Citron-tree," seems to prove it: for however obscure those words are, they seem to me to refer back to this part of the Song, and if so, the sitting in the shade of a Citron-tree must be understood *literally*, they being in a country Retirement at the time.

QUERY XXIII.

If we understand the 14th verse as connected with what goes before, and consequently as a continuation of Solomon's inviting his Queen to quit the Palace at Jerusalem, in which she then was, for this Retirement, must we not understand it as a
Description

Description of that Palace, embellished with the Ornaments of Eastern Poetry?

Doves in those countries, it seems, take up their abodes in the hollow places of Rocks and Cliffs: so Dr. Shaw tells us, that the city of Hamam-et, in Africa, is so named from the *Hamam*, or *Wild Pigeons*, that copiously breed in the adjacent Cliffs^d. The first word, [*Rock*,] “O my Dove that art in the Clefts of the *Rock*,” seems to point at the *Rockiness* of those Cliffs in which they build; as the second, [*Stairs*,] “in the secret places of the *Stairs*,” expresses, I apprehend, their *Steepness*. That word which is translated *Stairs*, occurs but once more, in Ezek. xxxviii. 20, and is there translated *Steep-Places*; it is joined with *Mountains* and *Walls*, so that it seems to mean *Cliffs*. Steps are cut in some of the Eastern Rocks, to facilitate the climbing up to their tops, Mount Sinai in particular; but as that is not known by every reader, it might better, perhaps, have been translated here *Steep Places*, or *Lofty Cliffs*. “O my Dove that art in the hollow Places

^d P. 90, 91.

“ of the *Rock*, in the secret Holes of *lofty*
 “ *Cliffs*, let me see thy countenance, &c,”
 in this delightful retreat.

Having in the soft language of Affection called her his *Dove*, nothing was more natural, to an Oriental Imagination, than the immediate comparing the then Residence of the Jewish Queen, to the Rocky Cliffs in which their Doves were wont to build, as there was such a strong Resemblance between them. Palaces, among the Jews, were wont to be built of *Stone*, Amos v. 11, Is. ix. 10; and Magnificence was *then* supposed, as well as *now*, to require *Loftiness* in their Structures; it is no wonder then her Apartments in a *lofty Palace of Stone* were compared to the holes in a rocky Cliff, in which their Pigeons are wont to breed, especially after calling her his *Dove*.

What advantage the Author of the New Translation proposed, by rendering the particle *through*, “ O my Dove, through the
 “ Clefts of the Rocks; *through* the secret
 “ places of the Stairs; let me see thy countenance, &c,” as he has not explained to us in his Notes, I shall not take upon me to guess.

Q U E R Y

QUERY XXIV.

Is not Dr. Shaw's supposition ^e most natural, that by the *Shualim*, the *little Shualim*, of the 15th verse, *Jackalls* are meant, rather than *Foxes*, though some of his reasons are not very convincing?

The *Fox* properly speaking is, it seems, rarely met with in the *African* Countries he gave an account of, but *Hasselquist* assures us, that *Foxes*, as well as *Jackalls*, are very common in Judæa, and that they do great damages in the Vineyards, the *Canis Vulpes*, the *Fox*, says he, “ is common in Palæstine, “ they are very numerous in the stony “ country about Bethlehem, and some- “ times make great havock among the “ Goats. There is also plenty of them “ near the Convent of St. John, in the “ desert, about Vintage time; for they de- “ stroy all the Vines, unless they are strictly “ watched ‘.” *Hasselquist's* Authority will be allowed, I suppose, to be a sufficient proof of the numerousness of *Foxes* in the Holy-Land and near Jerusalem; their fewness then in the kingdoms of Algiers and Tunis, is

^e P. 174, 175. ^f P. 184. See also p. 211.

no reason to suppose they are not meant in this place of the Canticles.

But as it should seem that the *Shualim* were gregarious, from Samson's taking some hundreds of them^s, which *Jackalls* are, but not *Foxes*; and as they are expressly called the *little Foxes*, as *Jackalls* are now distinguished from *Foxes* properly speaking, and there seems to be no reason to understand the term *little*, as equivalent to *young*, *Foxes* being pursued and destroyed whether old or young, it is most probable that *Jackalls* are here meant.

So *Hasselquist*, speaking of the hedges about Jaffa, says, that wild Beasts had their passages and habitations in them, particularly the *little Eastern Fox*, *Jackall*, which are found in great numbers in that neighbourhood, p. 119. And in another place, speaking of these Animals, he says, this Species “ is common in *Ægypt* and the “ East, but *very numerous in Palestine*. I “ saw many of its Caves and Holes in the “ hedges round the Gardens. This is fatal “ to the Herds and Flocks of the Arabians,

Judges xv. 4.

S

“ and

“ and is therefore hunted continually, and
 “ they often throw great numbers of them
 “ into the Sea. A Species of *Mustela*,
 “ which is very common in Palæstine, espe-
 “ cially during the Vintage, and often de-
 “ stroys *whole Vineyards*, and fields of *Cu-*
 “ *cumbers*,” p. 277.

As these Creatures are wont to make their habitations in the hedges that surround the Eastern Gardens, and are so very destructive to their *fruits*, it is no wonder it is desired here they should be extirpated; but besides this another reason might be assigned for this order, for Dr. Shaw tells us, *they yelp every night about the Gardens and Villages, and make all night long a perpetual howling or squalling noise*, which cannot but be excessively disagreeable. Their spoiling then the *Vineyards* (for so the word properly signifies, not *Vines*,) even the *Semadar Vineyards*, or Gardens of Pleasure, as the last clause of the verse very probably signifies, may as much refer to these melancholy and disturbing *howlings*, as to the damage they might do, in treading down the Flowers, and eating up the Fruits of those Pleasure-Gardens.

So

So *Olearius* complains of a sort of Foxes in Persia, called *Schakal*, (our Jackalls, without doubt,) which abound in that country. “We heard them,” says he, “roaming in troops about the Village in the night, and we were very much disturbed with their Cries, which were melancholy, and very like those of a man in distress, which they made without ceasing^h.” If *Olearius* found himself so much disturbed by these Creatures, what must a Princess be, who was used to the Music of Solomon’s Court? There was sufficient Reason then for the King to say to his companions, “Take us the Foxes, the little Foxes that spoil the Vineyards of Pleasure, on account of their disturbing noise, as well as by running through them in troops, eating and devouring what comes in their way.”

As to the Doctor’sⁱ supposing they spoiled the Vines by eating the tender grapes, it doth not appear to be authorized by any complaints of the inhabitants of Barbary; nor does it well agree with *Hasselquist’s* ac-

^h P. 531. ⁱ Shaw, p. 174.

count, who supposes the mischief they do the *Vines* is in the *time of Vintage*^k, which was several months after the time that the rest of this Poem describes, which I have shewn was the Spring, about the middle of *April*.

QUERY XXV.

Was not this taking their *Shualim*, most probably only designed to render this retreat more agreeable to his Queen? and is it not most likely that it in no wise referred to the *hunting them for Diversion*?

The *hunting of Jackalls* is one of the modern *Diversions* of the Holy-Land: so Le Bruyn tells us, that while he continued at Ramah, he had often seen the Bassa of Gaza, Ramah, and the whole country of the Philistines, who was very *fond of hunting*, go out in pursuit of *Jackalls*, which were in that country in great numbers^l.

They might be fond, we may reasonably believe, of the same Diversion in very ancient times, but I should hardly think these

^k See the preceding citations from Hasselquist.

^l Tom. II. p. 154.

words are to be understood as an invitation of the Queen to go an hunting, or even a description of Solomon's going with his Companions a sporting, as the ingenious Author of the New Translation seems to suppose, when he describes the second day's Eclogue as beginning with her relating how the Bridegroom, accompanied with his Companions, and *equipped for rural sports*, had come and called on her under her window, inviting her to come forth, and enjoy the beauties of the Spring, Introd. p. 25. Winter, I presume, is the time for hunting Jackalls *for diversion* in the Holy-Land, as well as Foxes in England. But they might be taken for other purposes at other times, so according to Hasselquist the Arabs are *continually* endeavouring to destroy them; and Samson took three hundred of them, in wheat harvest, which in that country was in May, and consequently a few weeks after the time of year this Poem describes.

These then are to be understood as the words of the King, turning to his Companions, immediately after sending the Message to the Queen inviting her into the country, directing them to do what he

knew must be extremely agreeable to her, if she complied with his desire, of which the same person that brought the message is supposed to give her an account, all which she is represented as repeating at length to the Virgins that attended her.

QUERY XXVI.

Are we not to suppose that the Poet designs to represent Solomon, as endeavouring to conceal from the Jewish Queen, the Solemnities of the Entry of the Princess of Ægypt into Jerusalem? Is it not natural to suppose he should endeavour to get her out of the way at that time? And was any method of doing this more natural than the inviting her into a Country Retreat, by describing its Beauties at that time of the year?

Certainly, whatever other motive Solomon might have to wish this Lady might be absent from Jerusalem, at the time of this solemn Entry, it would not have been natural to mention any other, than the extreme pleasantness of the Retreat he proposed. This then would be a very natural turn in
the

the Poet ; and this, it should seem, is the true explanation of this Invitation and this Description.

I have elsewhere given an account of the several particulars relating to this Description of the Spring^m.

QUERY XXVII.

Is it not natural to interpret the being in a *Mother's house*, in the life-time of an husband, as signifying a being parted in Displeasure from that Husband? And are we not thus to understand Cant. iii. 4?

I do not know that this passage has been ever understood after this manner; and it is certain, it is by no means considered in such a light, in the Notes on the New Translation, nevertheless it appears to me the most natural way of interpreting it.

Wives, in the East, do not so frequently visit their Parents, as with us. They are almost immured in the houses of their Husbands. The being then in the house of a Parent signifies something particular—The

^m See part II, and Observations on divers passages of Scripture, ch. I. Obs. 8, and I.

Death of the Husband, *Divorce*, or at least great *Displeasure* and *Apprehension*. So when the Concubine, or Wife of a lower order, of the Levite whose history closes the book of Judges, played the whore against him, she withdrew *to her Father's house*; and when a Reconcilement was in agitation, *she brought him into her Father's house*; Judges xix. 2, 3. It appears from other passages that, in these cases, the house of the *Father*, or of the *Mother*, is spoken of indifferently, as it happened: so when Naomi's sons were dead, she was for dismissing Orpah and Ruth, *their Widows*, to the houses of their Mother's, "Naomi said to her
 " two Daughters-in-law, Go, return each
 " to *her Mother's house*," Ruth i. 8; whereas in the case of Tamar, the *Widow* of Er and Onan, she is said to be dismissed to *her Father's house*, "Then said Judah to Tamar
 " his Daughter-in-law, Remain a Widow
 " at thy *Father's house*, 'till Shelah my
 " Son be grown," Gen. xxxviii. 11. The Jewish Queen's being at her Mother's house, in like manner, is not to be understood, I apprehend, as a stepping in, as being nearer, or more commodious for her purpose, than

the Palace, but a previous taking up her abode there, on which account she carried the King thither, as the Levite's Concubine carried him to *her* Father's house; and the Queen's retiring thither, being neither on account of her Husband's *Death*, or of a *Divorce*, should, according to what has been observed, be understood to be a withdrawing thither out of *great Displeasure* conceived against Solomon. In perfect conformity to this, we find her represented, in the very next place of the Poem in which she is mentioned, as *Angry*, and expressing a *Resentment*, we should hardly have expected even a *Wife* would have ventured to have shewn towards so illustrious a Prince, ch. iv.

3, “ I have put off my Coat, how shall I
“ put it on? I have washed my feet, how
“ shall I defile them?” Vain excuse this!
and no otherwise to be accounted for than
from *Resentment*, and a design that the King
should see how great was her Displeasure:
since a Queen must be supposed to have *At-*
tendants at hand to open the Door of her
Apartment, if she had chosen it should be
opened; and if she had none, the Incon-
venience she complains of would never be
thought

thought of by a modern *Sultana*, when her husband proposed making her a visit. So far from it, that Lady M. W. Montague tells usⁿ, *When the Kyslir Aga is sent to signify to the Sultana an honour of this kind that is intended her, she is immediately complimented upon it by the others.* Not to say, that if notice was wont to be sent of such visits in the time of Solomon, the Behaviour of the Jewish Queen must so much the more strongly mark out great Anger.

As to the account that is given us, in the Notes on the New Translation, concerning this Lady's being at her Mother's house, which supposes this was a circumstance that belonged to Nuptial Solemnities, I would remark, 1. That it supposes that this part of the Song refers to a *Bride*, which doth not appear to be true. 2. That Archbishop Potter's account of the Circumstances of a Grecian Marriage, by no means agrees, in this point, with the descriptions that are given us of Eastern Nuptials, so far as I have observed; nor will it be easy, I believe, to produce any instances from that

ⁿ Letters, Vol. II. p. 155, 156.

part of the world, of the Bride's returning to the Father's or Mother's house, to lodge there during these Solemnities. What is more, 3. That there appears to be great uncertainty among the Learned, about the *Grecian Rites themselves* on this very point, some of them, according to Dr. Potter himself, making *απαυλια* to be the same thing with *επαυλια*^o, which according to the Doctor, may be reconciled, by supposing the first word signifies departing from her Father's house, in order to lodge with the Bridegroom, which is expressed by the second: and if so, this exposition of Cant. iii. 4, had it been even a description of a *Grecian*, instead of a *Jewish* Wedding, would have been extremely precarious, and in the present case is absolutely groundless.

QUERY XXVIII.

If this supposition concerning the Nature of the Queen's being at her Mother's be just, must not this Resentment of her's have been occasioned by something that happened after her going into the country,

^o Vol. II. p. 294.

and the soothing conversation of the second chapter? and is it not of importance to the interpreting this part of the Poem aright to consider, when, or on what occasion, the Song supposes this Alteration commenced?

It must have been, one would think, after that soothing conversation, not only on account of its being mentioned after it; but because it appears to have continued till after the Consummation of the Marriage, according to ch. v. 3, &c.

If it did not begin till after that soothing conversation, it could not commence, I imagine, before the close of the 15th verse of the i^{id} chapter; and if we examine the Poem from thence, to the mention that is made of the *Mother's house*, in the ii^{id} chapter, it should seem most natural to suppose it must have begun, on her seeking him on her Bed, and not finding him, ch. iii. ver. 1. She could not have expected to have found him in the place of her Repose, if she had pushed matters to this extremity *before that time*; on the other hand, her Retirement to her Mother's must have been *previous* to her searching for him in the Streets and Broad-

Broad-Ways, for otherwise, upon finding him, she would have conducted him to the Palace. Her *Disappointment* then, mentioned in the first verse, seems to have been the cause of her Retirement to her Mother's house, according to the representation of matters that the Poem gives.

But why should the *missing him then* produce so violent a Resentment as this comes to? especially in such a situation, when Solomon had, at that time, threescore Queens and eighty Concubines? Either of the two following reasons may, perhaps, account for it—Its being a Night which *of right* belonged to her, as the Principal Wife; or the prolonging the time of his coming back to her much beyond what she expected, united, perhaps, with some intimation she had received of his being about bringing home the Ægyptian Princess, whom she considered as a Rival. It is not impossible that both these reasons might concur, but either of them seems to be sufficient to account for her taking this step.

Q U E R Y

QUERY XXIX.

Was not the *Night* in which the Wife of Solomon fought him, (mentioned ch. iii. 2, 3,) a *Night of Festivity*? Was it not a part of that Time of Rejoicing observed at Jerusalem on account of the bringing the Daughter of Pharaoh thither?

Besides the Poet's introducing that question immediately after, "Who is this that cometh out of the Wilderness like Pillars of Smoke," &c; it seems to be a *Night of Rejoicing*, first, from the different Treatment she met with in *another Night*; and secondly, from the *Places* in which she fought him.

It is certain, there is supposed to be a great difference between the Treatment she met with this Night, and that of another: She was then smitten, wounded, her Veil taken from her, and she, it seems, was forbidden to proceed, ch. v. 7, 8; but nothing of that sort appears to have happened the *first* Night. Why this difference? I can assign no reason for it, I confess, unless we suppose the present Usage of the East is an *ancient* Custom, continued down to this

this time, *their Zeenabs, or public Festivals,* being now times of great Liberty, Crowds of both Sexes, dressed out in their best Apparel, and laying aside all Modesty and Restraint, going in and out *where they please,* according to Dr. Shaw^p, whereas at other times, every body knows, their Women of Figure are kept in with great Confinement^q. If it was nearly so anciently, and this a Zeenah for Solomon's bringing home the Princess of Ægypt, it is no wonder she was at such *liberty* now to go about the City, and on the contrary so *severely restrained* not long after. It is certain the *Daughters* of Zion not only might, but it was expected they should, go out to meet King Solomon, in one of the festival Nights, verse 11.

Another reason which would make one believe it was on one of those *solemn nights* is, that she sought him in the *broad Streets,*

^p P. 207.

^q If this be allowed, this Poem is so far from intending to describe the *seven days* of the Feast, as has been supposed, that the Poet, by mentioning this circumstance, *shews*, that he takes in a *larger portion of time* than that of the Feast.

for so I suppose the words—" in the Streets
 " *and* in the Broad-Ways," are to be understood, which is perfectly agreeable to the use of the particle elsewhere : for why should she go to seek him *there*, rather than in his *palace*, if she had not been informed that he was *abroad*, with some *particular pomp*, which supposed his passing along in the *chief streets* ? Both these considerations agree perfectly well with what follows in the latter part of the chapter. So Maillet, in his description of the Solemnities attending the Circumcision of the only Son of the Bashaw of Ægypt, which I shall have occasion to mention under the next query, tells us, *it was performed in an old Mosque, to which the way laid through a great plain, which was chosen to avoid the being crowded in the Streets of Cairo, where an infinite number of people were waiting*^r.

QUERY XXX.

Is it not most probable, that the Night in which the Jewish Queen sought her Lord in the Streets, was *previous* to that of the

^r Let. X. p. 78.

Entry of the Daughter of Pharoah? and was it not that in which Solomon set out to meet her in the Wilderiness in particular?

It is much more natural that *then* his Old Queen should *stop him in the Streets*; should prevail with him to *go with her to her Mother's house*; and should entertain *some hope of his continuing with her* without waiting on his Ægyptian Bride in the Wilderiness, insinuated in those words, “ I charge you, “ O ye Daughters of Jerufalem that “ ye stir not up, nor awake my Love, till “ he please,” ver 5; and therefore it is much rather to be supposed, than that all this was done in that Night, when with great Magnificence he was bringing her into Jerufalem.

I do not recollect any account of an Eastern King's marrying a Princess of equal quality with himself, in the Writers I have perused, and of the Solemnities observed on those occasions, but it is certain there is no reason to suppose there was nothing more than a seven-days Feast, which attended the common Jewish Marriages, when the Kings of Israel married with great Princesses; nor is it contrary to other Usages
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of the Eastern People, if we suppose *the Rejoicings* on such an account *preceded* the Ceremony itself. What is more, in this case it seems to have been necessary.

The Circumcision of a Child is attended with great Rejoicing. According to Thevenot's, *the Child is set on horse-back*, the day of its Circumcision, *is led about the town with Music*, then returning home is circumcised, and that being done the Father makes a Feast, to which he invites all his Relations and Friends, who make merry, dance, and sing; and the day following, *the Guests make Presents to the Child*, according to the qualities of the Giver and Receiver. Here the Solemnity lasts only two days. But in Maillet's Relation of the Circumcision of the only Son of the Bashaw of Ægypt, in 1696, which was made a public Festival, we find the Festival lasted ten days, that the Youth was to have been circumcised on the ninth day, but being fatigued in his Cavalcade to the Mosque, where it was to be performed, it was not performed till the tenth day, but that the Great Lords of the Coun-

try, the four and twenty Beys, the eight and forty Demi-Beys, all the Officers of the Kingdom, and all the People of Quality in Ægypt, each with a numerous and magnificent Train of Attendants, came to the Bashaw's the first day of the Rejoicing, and were received with Music and firing of Cannon, &c.* Here then the time of the Rejoicing was ten days, instead of two; and a great deal of the Solemnity preceded the Circumcision.

And indeed some part of the Pomp, that attended Solomon's Marriage, must necessarily have been before his Entry into Zion with the Ægyptian Princess: for as he must be supposed to have been attended by many of the Nobles of Israel, in this Journey of his into the Wilderness; so their coming together was, doubtless, like the repairing of the Great Men of Ægypt to the Castle of Cairo, where the Bashaw resided, upon occasion of the circumcising his Son — with the Sound of Instruments of Music, and with great Splendor, to accompany King Solomon into the Wilderness on

* Let. X. p. 72—79.

this occasion. And as they are wont, in that country, often to travel all Night, when the days begin to grow hot, or at least to set out several hours before Sunrise^u, it is natural to suppose the Night before that in which the Bridegroom and the Bride made their Entry into Jerufalem, or some preceding Night at least, must have been a time of great *Pomp, Noise, and running about of People*; and consequently, according to the modern customs of the East, a time of Liberty for the Women to go about the Streets at their pleasure, who are at other times kept in the closest confinement.

Q U E R Y XXXI.

Is it not very plain, that though the Queen so far prevailed with the King, as to induce him to go with her to her Mother's, yet that the *Breach* was not made up between them there, as it was betwixt the Levite and his Concubine, in the book of Judges? and that he persisted, on the one hand, in his Resolution to go and re-

^u See Observations on divers places of Scripture.

ceive the Daughter of Pharoah, with the Pomp he intended ; and she, on the other, in her Resentment ?

For her Resentment is taken notice of after this, so far forward as ch. v. 3 ; and the *pompous Entry* of the royal Bridegroom and Bride is mentioned in the close of this third chapter.

Q U E R Y XXXII.

If ch. iii. 1, was the occasion of the Queen's quitting the Country, which seems to be mentioned by the sacred Writer, in order to give us the reason why she withdrew to her Mother's house, from whence she hurried out, when she heard the noise of the people on Solomon's setting forwards for the Wilderness, yet is it necessary to interpret that part of the Poem that immediately precedes, as expressive of *perfect Composure* ? As she had been jealous, and under great disquietudes, is it not most natural to suppose they were not totally removed, notwithstanding the soothing words of the King, however they might be *softened* ?

It should seem indeed, that they were the Remains of this Jealousy that made her take his Absence so heavily, that night in which she expected him, and was disappointed.

Q U E R Y XXXIII.

Are not these words then, “ My Beloved “ is mine, and I am his,” rather to be understood as the language of *Jealousy and Claim*, than of *Ease and Complacency*?

In themselves, and separately considered, they certainly may express the latter. There is a Story, in the *Arabian Nights Entertainments*, that shows this. A Wife of the Califf Haroun Alraschid, is there represented as having her Veil embroidered with gold letters, along the edge, which made up words that signified, *I am your's, and thou art mine, thou Descendent from the Prophet's Uncle*: Haroun being descended from Abbas, the Uncle of Mohammed. Here the words, it is visible, express *Complacence and Delight*, and an affectionate Return to the Passion of Haroun, of whom this Lady was the great Favourite, though
not

not the principal Wife, who was, on that account, so jealous of her as to order a stupifying potion to be given her, which brought her into the utmost danger of being buried alive.

But this is no *sure* proof, that the words of the Jewish Queen, [*My Beloved is mine, and I am his,*] are to be understood in the *same manner*, seeing her circumstances were very opposite—She was the *principal Wife*, was *jealous of a Rival*, was *under great disquietudes*. If therefore the words are capable of another meaning, the difference of her situation would lead us to adopt such a meaning. *My Beloved, he whom my Soul has loved, and doth love, is mine, I claim him in an especial manner as mine; and I am his, in a way of Pre-eminence and Distinction, and I hope shall ever remain so.* Thus God speaking of Samaria and Jerufalem, under the figure of Women married to him, says of them, “they were mine,” when he doth not speak of them with tenderness, but is severely complaining of them.

It may then be understood, I should think, to be the language of Jealousy and Claim in Solomon’s Queen: and considering

her situation at that time; as also that this expression *never* occurs in those parts of the Poem, that describe the affectionate converse betwixt Solomon and his Bride, as far as I remember; I am inclined to believe it is thus to be understood here, and in other places of this Song, and not as the words of Tenderneſs and Eaſe of Mind.

Q U E R Y XXXIV.

Is not the feeding among the Lilies, mentioned ch. ii. 16, to be understood as expreſſing, according to the Eaſtern kind of Delicacy, Solomon's cohabiting with his other Wives and Concubines? And is not the whole ſentence accordingly to be understood as ſignifying, *He is mine, and I am his, with Pre-eminence and Diſtinction, he who is now abſent, converſing with his other Wives and Concubines?*

It is ſure, I think, that the expreſſion is figurative: it ſeems to compare the King to a creature of the Deer-kind, according to what is ſaid ch. iv. 5; to which is to be added, that neither *Lilies*, nor *Roses*, if we ſhould chooſe to underſtand the original word

word as signifying them, agreeably to a preceding Query, are usually found in those Deserts, where *Antelopes* and other wild creatures of the Deer-kind are wont to feed^w, they grow rather in *moist* places, according to the Apocryphal Writer of Ecclesiasticus, ch. xxxix. 13, and ch. l. 8, and in *Vallies* according to Cant. ii. 1. Had the Prophet here meant Lilies strictly speaking, the Queen, who was now in a *Country Retirement*, was rather feeding among them than her Lord, who was absent from her, and it should seem, from her seeking after him in the *Streets and Broad-Ways* of a City presently after this, known, or at least supposed, to have been in Jerusalem.

If they were *figurative* Lilies that are meant here, can any interpretation be easier, than the supposing they mean *Women*, mean his *Wives*? The Spouse calling herself a *Lily* in the beginning of this second chapter; and conjugal converse being expressed, it should seem, by coming into a Garden, ch. iv. 12, and ch. v. 1.

^w See Ruins of Palmyra, p. 33, and other Writers.

Agreeably to this apprehension, that *Lilies* are here made Emblems of beautiful Women, D'Herbelot tells us, from the Oriental Writers, that melancholy Lovers are described by their having faces like *Saffron*, and eyes of *Argevan*, whose blossoms are, it seems, of a *purple* colour, and therefore thought by them proper emblems of eyes *red with weeping*; the *Tulip* also is made by them the representative of a *passionate Lover*.

QUERY XXXV.

Is not the following clause, “Until the day breathe, and the Shadows flee away,” most probably to be understood as a description of the Morning, rather than of the Evening?

Our common version determines this at once, translating the original word *break*, “Until the day break,” but as it more truly signifies *breathe*, it becomes somewhat doubtful whether the breeze of the *Morning* or *Evening* is meant.

If these words are to be considered as connected with the preceding clause, the

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Morning

Morning Breeze is undoubtedly meant, but we are not so well acquainted with *the course of the winds in that country* as could be wished, and so as, independently of that, to put the matter out of doubt.

The Author of the Notes on the New Translation, takes it for granted there is a fine refreshing Breeze at the dawn of the day, much more grateful and desirable than the return of Light itself, but he cites no books of Travels to prove this, or gives any other authentic proof, he only quotes Vatablus. The proofs that others bring of the rising of Breezes there *in the Evening*, are, in like manner, not at all satisfactory, since it might be so in the countries in which Aristotle and Pliny lived, and yet not in Judæa.

I wish I could perfectly supply this defect, but all that I have met with on this subject, so far as I at present recollect, is a passage of Egmont and Heyman^x, in which we are told, *though the Heat of the Coast of the Holy-Land, and of some other places there, is very great, yet that this excessive*

^x Vol. II. p. 13.

Heat is very much lessened by a Sea-Breeze, which constantly blows every Morning, and, by its Coolness, renders the heats of Summer very supportable. How far these Breezes reach in Palæstine and Syria, (for Egmont and Heyman speak of both countries,) I am not able to say, but at Aleppo, which is in Syria, this pleasing Westerly Wind freshens *after Mid-day*, and continues *through the Night*^y. And agreeably to this, in the barren wastes, which lie between Ægypt and Mount Sinai, Egmont and Heyman themselves found the Breeze, which was so refreshing to them, began about *Noon*. Josephus takes notice of the exquisite pleasantness of the Sea-Breezes in Palæstine, for he makes the satisfaction they give, a representation of the Blessedness of good Men after Death, among the Jews of his time; but as he mentions not the time when they blow, so neither can we from thence judge how far they were felt in the Jewish country^a.

^y Russell, p. 151.^z Vol. II. p. 148.^a De Bello Jud. Lib. II. cap. 8.

QUERY XXXVI.

Hasselquist tells us ^b he had an excellent opportunity of seeing the *Capra Cervicapra*, or Rock-Goat, hunted near Nazareth in Galilee, which it seems was done by a Falcon, which kept distressing the Creature till the huntsman came up and cut it's throat, the Falcon drinking it's blood as a reward for it's labour ^c. Shaw gives us the like account of hunting Antelopes in those countries with Hawks, which stop and perplex the creatures till the Greyhounds come up and relieve them ^d. Ought not this circumstance to be attended to in illustrating this Song?

This way of *using Hawks*, for the stopping of creatures that would otherwise be *too swift* for their Dogs, gives a much more lively idea of the speed of these wild Animals on the Mountains of Bether, than perhaps we should otherwise have.

^b P. 190.

^c It should seem, by several circumstances which Hasselquist mentions in other places, that by this term he meant the Antelope.

^d P. 347, 348.

The Queen then wishes Solomon would return to her, and return with the speed of *these* creatures, when running in the Mountains with a velocity which requires *Wings* to stop them.

Q U E R Y XXXVII.

As we apprehend the first part of the ivth chapter, namely from the first verse to the end of the eleventh, is best interpreted, by supposing it to represent the Songs of the Daughters of Jerusalem before the Bride, is it not to be expected that this part of the Poem should contain encomiums on her Person, and celebrate her good Qualities?

These are the Subjects of the Songs of the Arabs before their Princeesses in common^e, and before their Brides of lower quality^f, and is even practised, according to Buxtorf, in his *Synagoga Judaica*^g, by

^e Voy. dans la Pal. p. 250. ^f P. 224.

^g P. 638. Præceptum nobis est exhilarare Sponsam & Sponsam, saltare ante eum, & illam, in Sponsi gratiam, à formæ præstantia, & aliis donis laudare; quamvis id non mereatur.

the *Western Jews*, who think themselves, it seems, under an obligation to celebrate the Beauty, and other accomplishments of the Bride, even when she is not possessed of them.

Nothing can agree better with this account than this part of the Poem, though it must be observed, that *many* of these Encomiums differ from the modern descriptions of Beauty in the Levant, though not all. I have already observed the *Eyes of the Antelope* are more frequently referred to, on these occasions, than those of the *Dove*, by the present inhabitants of those countries; I would now add, that in like manner the *Teeth* are, in these times, rather compared to *Pearls*^h, than to *Sheep*ⁱ; and that the *colour of the Cheek*^k is more com-

^h Arab. Nights, Vol. VI. No. 214.

ⁱ The *Washing*, I imagine, was designed by the Jewish Poet to express their *colour*; and the following words their standing *close together* (see Exod. xxvi. 24, &c,) in a Row, not the being *yeaned* at the same time, and their having no Chasm, none having lost its fellow, according to the New Translation.

^k What we translate *Temples*, is rendered in the New Translation *Cheeks*, agreeably to the Septuagint, nor will the nature of the passage allow us to doubt of the justness of the Version.

monly described by that of the *Rose*¹, than of the *Pomegranate*, though the Pomegranate is supposed by Eastern Writers to be of the colour of the Ruby^m.

When the modern descriptions of Oriental Beauty represent the *Neck*, as being as fair as the whitest *Marble* or *Alabaster*ⁿ, and this ancient Jewish Song, compares the Spouse's *Neck*, to the *Tower* of David, the difference is not great: the Jews building their nobler edifices with *white Stone*, according to Josephus; which is confirmed by the 4th verse of the viith chapter of this very Poem, in which mention is made of a *Tower of Ivory* (,built of Marble, I presume, white as Ivory). To which may be added, that the Image became more striking, because the Ladies of those elder times wore about their Necks some Ornaments, which resembled those Shields, which, it seems, were hung about this Tower; agreeably to which Sandys telleth us, that the second Gate of a modern Eastern Palace, that of the Grand Signior at Constantinople, was

¹ D'Herbelot, p. 949, and Ibrahim's Song.

^m D'Herbelot, p. 722.

ⁿ Arab. Nights, Vol. VI. No. 214.

hung

hung with *Shields* and *Cymiters*, through which people pass to the *Divan*, where justice is administered, p. 25.

Both ancient and modern Writers of the East agree in describing the *Mouth* with Simplicity, “ Her Mouth *Small and Vermilion*,” says the Writer of the Arabian Nights Entertainments, in the number last cited; “ Her Lips are like a *Thread of Scarlet*,” says the Jewish Poet.

Bishop Pococke, in his Travels into the East, (Vol. II. part II. p. 90,) tells us, that the *Angora Goats*, whose hair is fine as silk, and not distinguishable from it but by the touch, degenerate when they are transported to other places; perhaps there was something peculiar, in the days of Solomon, in the hair of the Goats of Mount Gilead, which occasioned them to be referred to in this description. What property however of the hair this points out, I am not able to say; the modern eastern description of a Beauty, which I have cited more than once here, celebrates hair for being *brown* and extremely *long*, but whether these were the properties of the Coat of the Goats of Mount Gilead, or what
U were,

were, I have not been able to inform myself.

Farrakh was the name of a person, according to D'Herbelot^o, who was looked upon in Persia as a complete Model of Justice, and Greatness of Soul, as was also *Feridoun*. Upon which occasion *Affadi*, one of their Poets, says *Feridoun* and *Farrakh* were not Angels; their Bodies were made neither of Amber nor Musk; it was their Justice and Liberality that made them so celebrated in history: practise those two Virtues, and you will become a *Farrakh* and a *Feridoun*. As Eastern, as well as Western Poets, frequently style the Ladies they celebrate Angels^p, we may believe, from these words of *Affadi*, that they have been wont also to represent them as having Bodies of Amber and Musk, which the Oriental People use in their Perfumes. If they do, it seems to be very nearly what is intended in those words, “ Until the day break, and the
“ shadows flee away, I will get me to the
“ Mountain of Myrrh, and to the Hill of
“ Frankincense.” The moral turn of Af-

^o P. 337.

^p See Ibrahim's verses in Lady Montague's Letters.

fadi's Poetry led him to say they were not *Angels*, or made of *Amber and Musk*, but celebrated for their Generosity and Justice; but why should he observe they were not made of these precious perfumes, if the Poets of his country had not been wont to use these images; as it is certain that they do call those Angels whom they would celebrate?

Q U E R Y XXXVIII.

As the word *Callab*, which signifies *Bride*, occurs first, in this piece of poetry, at the 8th verse of this ivth chapter, and no more after the 1st verse of the vth chapter, but very frequently in the intermediate verses, is it not a circumstance that deserves remark? And may we not suppose from hence, that the first verses of this chapter describe the Songs sung before the Marriage, and the 8th and following verses what was sung after? Or if otherwise, may not something be learnt from this Observation?

The perfect settling of this, as well as into how many parts these Songs are to be

divided, being probably sung *alternately*, and some words perhaps by the *whole body* of the Virgins, may be requisite to the perfect explanation of this Song of Loves, but cannot be thought necessary here in drawing the outlines of such an explanation.

Q U E R Y XXXIX.

Is it quite so *strange* a thing, as the Notes on the New Translation suppose, for the Jewish Poet to talk of the ravishing the King's heart with *one Chain* of the Neck; and that we must understand something else by the original word, which confessedly in common signifies a Chain? Is not the perfume of *her Garments* mentioned presently after? And is it not natural and graceful enough to mention the Ornament of *one side* of the Neck, to mark out a gentle turning her head in part to him, expressive of affection mingled with great modesty?

Q U E R Y XL.

As other places in the Holy-Land, besides Lebanon, were filled with Flowers,
and

and other fragrant Vegetables, Mount Carmel in particular^a; and as perfumed Clothes are compared to a field *in general* which the Lord has blessed, by the Patriarch Isaac, Gen. xxvii. 27; might not something particular be intended here by the Smell of Lebanon? And might not the Fragrancy imbibed by the Vestments of the Bride, by being kept in *Chests of Cedar*, which were anciently thought very precious pieces of furniture, be that which was particularly referred to?

It is certain that Lebanon was, and is, particularly celebrated for its *Cedars*; that the *wood* of those Trees is very sweet-scented, as Dr. Pococke found, who tells us the Cedar of Lebanon has a *fine smell*, though not so fragrant as the Juniper of America, which is commonly called *Cedar*^r; and that this sort of wood was used for making conveniences for the keeping rich habits in, which were esteemed very highly in the days of Antiquity, as we learn from the Prophet Ezekiel, ch. xxvii. 24. Nor do I remember to have found any of our

^a See Egmont and Heyman, Vol. II. p. 13.

^r Travels into the East, Vol. II. p. 105.

Travellers *particularly struck* with the Fragrancy of Lebanon, as to its Flowers and sweet-smelling Trees: the Shadinefs, the plenty of Water, the number of the Chapels and Hermitages, and the enormous size of the Cedars, are the things that were to them the most remarkable in this mountain, or at least which they have mentioned as such. They have not however forgotten to mention the richness of the Wine it produces, which a Prophet celebrates for the Fragrancy of its Scent, Hof. xiv. 7; but say nothing of the odoriferousness of its Flowers and Shrubs, which must grow there in great numbers, as it is so extremely well watered.

QUERY XLI.

Do not all Trees of *Frankincense*, *Myrrh* and *Aloes*, in the 14th verse, mean Trees of various sorts of the *Frankincense kind*, of the *Myrrh kind*, and of the *Aloes kind*? and do not Trees of the *Aloes kind* mean Trees *whose wood*, when burnt, gives a very fragrant scent? Trees of the *Frankincense kind* those that produced *Gums*, that thrown
upon

upon Coals, make a delicious Smoke? and are we not to understand by Trees of the *Myrrh* kind those that produced odoriferous liquids, or precious balsams? and do not the chief Spices that are mentioned immediately after, intend all aromatic flowering Herbs and Shrubs?

It is certain the Aloes that is used in the East, and makes an exquisite perfume, is the Wood of an Eastern Tree, and that it is burnt. This is taken notice of in the Notes of the New Translation^s, and is distinctly mentioned by several Travellers; now it is well known that there are other trees whose wood when burnt is also odoriferous, the Arabian Nights Entertainments mention Sanders, or Sandal wood, with that of Aloes^t.

Frankincense is known to produce a sort of Gum, that being thrown on live coals, diffuses a Fragrance in the surrounding Air; there are other Species that produce precious Gums proper for the same use: Moses mentions what our translators render *Stacte*, *Onycha*, and *Galbanum*, Exod. xxx. 34;

^s P. 75.
p. 92, 105.

^t Vol. II. No. 58, and Vol. VIII.

D'Arvieux mentions *Styrax* and *Benjamin*, as odoriferous Gums which are used by the modern Arabs to perfume their Brides^u.

As for the ancient Myrrh, which the Curious in these matters are very doubtful about, and acknowledge they cannot say with precision what was meant by it, but that it undoubtedly was not what we call Myrrh^w, it appears from the Old Testament that it was used in a liquid form, like Oil, (see Est. ii. 12, Cant. v. 5,) and therefore, most probably, Trees of the Myrrh kind intend Trees that produced precious *balsams*. Of these there was one in particular that long flourished in Judæa, having been supposed to have been an object of great attention to Solomon, which was afterwards translated to Matarea in Ægypt, where it continued till about two hundred years ago, according to Maillet^x, who gives a description of it, drawn, I suppose, from the Arabian Authors, in which he tells us, *This Shrub had two very differently-coloured*

^u Voy. dans la Pal. p. 223.

^w Voyez le Dict. des Drogues par Mons. Lemery, dans l'Article Myrrha.

^x Let. III. p. 111, 112.

barks, the one red, the other perfectly green, that they tasted strongly like Incense and Turpentine, and that when bruised between the fingers they smelt very nearly like Cardamoms. This Balsam, he tells us, which was extremely precious and celebrated, and was used by the Coptic Church in their Chrism, was produced by a very low Shrub, and that it is said, that all those Shrubs that produce Balsams are, every where, low, and do not exceed two or three cubits in height. Myrrh here then in this passage seems to be a generical word, and all trees of Myrrh seems to mean all trees that produced Balsams, of which there are several kinds.

Perhaps it may be thought that the ancient Myrrh could not be a liquid, as it seems to have been burnt with Frankincense, and Powders of the Merchant, before the Spouse, when ascending in solemn nuptial Procession up to Jerusalem, ch. iii. 6: but it is to be remembered, that oily liquids might be burnt as well as powdered Gums, in their Censers; and that it is by no means impossible, that the Lamps, that were carried before her, might be fed with odoriferous Oils, and make an agreeable addition

addition to the other precious smoke. So D'Herbelot tells us, the Eastern Princes are wont to burn *Camphore*, a precious and odoriferous Gum, mingled with wax, to light their Palaces in the night^y; and giving an account of the rich booty the Arabs found at Madain, in pillaging the palace of the Persian Monarchs there, he tells us, they found Magazines of odoriferous Camphore, which was wont to be burnt there, at once to light and perfume that palace^z: not to take notice of the frequent mention of Tapers in the Arabian Nights Entertainments, mixed with *Aloes* and *Ambergris*, which gave an agreeable Scent, as well as delicate Light^a.

As for the last clause, “all the chief “*Spices*,” it is visible that plants, whose *Flowers or Leaves* were fragrant, are meant by the word *Spices*, as we may learn from the use of that word in the 16th verse; and the *chief* *Spices* therefore must intend the principal aromatic Plants, that were known and esteemed in those days.

^y P. 232.^z P. 526.^a Vol. II. No. 31, &c.

Q U E R Y XLII.

Is there not a Gradation in the 15th ver. which is not universally observed? doth not the term translated a Fountain of Gardens, mean a *Cistern*, or other *Receptacle* of Rain-Water; the Well of Living Waters, a *Spring* of Water; and Streams from Lebanon, Water of the most fruitful and pleasant nature, and in the *greatest Copiousness*?

I have elsewhere observed^b, that an Eastern Garden cannot well be without Water. Now the people of those countries are wont to procure Water for their Gardens by different means: sometimes by a Reservoir, or Cistern of Water, this is common in Ægypt^c; sometimes a Spring of living Water enriches a Garden, which makes it much more pleasant still, such is that of Matharee, near Cairo, which is, it seems, singular in its kind in that country^d, and such is that at Bethlehem (,Maundrell, p. 88, 89); but the most pleasant of all, are copious Streams of Water spreading through a Garden, such

^b Observations on divers passages of Scripture.

^c Shaw, p. 408. ^d Thevenot, p. 139, 140.

as are derived in particular from Lebanon, which make the Gardens of Damascus so enchanting, and indeed perfect Paradises^e.

If this observation be just, the assembling so many terms of the like general import in this verse, adds very much to its beauty. Water is necessary to a Garden in those sultry countries: a Reservoir of Rain-Water is the meanest convenience; an unfailing Spring of Water is a much greater advantage; but the Streams of Lebanon make the most delicious Garden of all.

The words immediately following this passage I have illustrated elsewhere; and to that Collection of Observations I must remit my Reader, for the real meaning of the address to the South-Wind. I will only add, that it is an Effect of Heat well known in *our* Gardens, to dissipate, and render ineffectual, those fine exhalations of our fragrant plants and flowers, that are rendered very sensible by the cool of the evening,

^e Egmont and Heyman, Vol. II. p. 250, and 255. See also the Ruins of Balbec, p. 5, 6, 7, in which we have an account of the exquisite pleasure Solomon might receive from the Shades and the Streams of Balbec, which Streams flow from Libanus and Antilibanus.

and make then impressions on the organ of Smelling which are extremely grateful.

Q U E R Y XLIII.

Is not the first verse of the fifth chapter to be considered as descriptive, in the first part of it, of an *Eastern Banquet*?

The *Eastern Banquets* are sometimes held in Gardens, as this is supposed to be. So Egmont and Heyman^f dined with the Epi-tropos of the Convent at Mount Sinai, and others of the Religious, *under the trees of the Garden* there, on one of their Festival Days.

The Eastern People too of ancient times, as well as the Greeks and Romans, were wont to wear Chaplets of Herbs and Flowers round their heads, when feasting, as is visible from those words of an Apocryphal Writer, “ Let us fill ourselves with costly
“ wine and ointments : and let no flower
“ of the Spring pass by us. Let us crown
“ ourselves with rose-buds before they be
“ withered,” Wisdom ii. 7, 8. And agreeable to this we find in later times, that a

^f Vol. II. p. 178.

Preceptor of the Son of the Khalife Haroun, coming to his apartment, to read him a lecture, found him at table with his Friends; upon which the young Prince wrote a couple of Verses on a Myrtle leaf, and sent him, to this effect, “ There is a time for Study, and “ a time to divert one’s self. This is a time “ for enjoying Friends, for Wine, for Roses “ and Myrtle.” To which the Preceptor returned a spirited Answer, on the back of the same leaf^s. Roses and Myrtle were used by this Eastern Prince then in his Entertainment. After this I need not cite the Arabian Nights Entertainments, which represent a person at Bagdad, as buying Myrtles, Sweet Basil, Lilies, Jessamine, and other sorts of Flowers and Plants that smell well, along with Meat, Wine, Fruit, as preparatives for a Repast^h. The gathering the Myrrh with the Spice, or fragrant Flowers, mentioned by the Jewish Poet here, is to be understood, I presume, to have been for the same purpose.

It should be no objection to this explanation, I should think, that the Repast is supposed to have been taken *in a Garden*,

^s D’Herbelot, Art. Kessai.

^h Vol. I. No. 28.

where the Fragrancy diffused through the Air may be imagined to render these *Garlands* unnecessary, for Poetry is not wont so nicely to attend to circumstances; not to say the general odour of a Garden is not so strong, as to render a nearer approach of these odoriferous substances absolutely unnecessary; and thus *Horace* thought:

Cur non *sub alta vel platano, vel hac*
Pinu jacentes sic temere, & *Rosa*
Canos odorati Capillos,
 Dum licet, *Affyriaque Nardo,*
Potamus uncti?

Lib. II. Od. 11.

And again,
 Seu te in remoto *gramine* per dies
 Festos reclinatum bearis
 Interiore nota *Falerni:*
Qua pinus ingens, albaque populus
Umbram hospitalem confociare amant
Ramis; & obliquo laborat
Lympha fugax trepidare rivo.

Huc *vina, & unguenta, & nimium breves*
Flores amœnæ ferre jube rosæ;
 Dum res, & ætas, &c. Od. 3.

As for the *Honey*, nothing is more commonly presented at a Repast in those countries; nothing need be said about *Wine*; and as for *Milk*, cooling liquors are so agreeable in that hot climate, that we are told in the account given of Commodore Stewart's Embassy, to redeem British Captives in the year 1721, that *Butter-Milk* is in the highest esteem among the Moors, so that when they would give an idea of the extraordinary sweetness of a thing, they compare it to butter-milk. No wonder then that Milk is joined with Wine: whether however it was butter-milk, or some other kind of sour Milk, which we often read of in Eastern Travels; or sweet Milk mingled with the Wine; we need not enquire, it being used, it should seem, of whatever kind it was, to allay the heat of the Wine in that climate.

Q U E R Y XLIV.

Is not this Banquet represented here as past? and is it not for that reason to be understood to be quite distinct from the *Eating and Drinking* in the last clause?

Our

Our common Translation represents it as past, I *have* gathered—I *have* eaten—I *have* drunk; the new Translation, on the contrary, uses the *present tense*, I *gather*—I *eat*—I *drink*. Every body knows, that is at all acquainted with the language, that it may be rendered either way, consistently with the rules of the Hebrew Grammar; but the circumstances determine, I should think, in favour of our old Translation here, or of the using the past tense. The gathering flowers and fragrant leaves, to *form into a Crown*, or otherwise to put about the head, *must* have preceded the sitting down to eat in the nature of things; and therefore if we translate the words, “ I *eat* my honey-comb with my honey,” the circumstances of the thing require us to translate the first of these three clauses, “ I *have* gathered my Myrrh with my Spice.” Farther we are told, that the present inhabitants of those countries never drink while they are eating, at least unless their thirst is intolerable, but stay till they have done¹. If this was the custom too anciently, and

¹ Voy. dans la Pal. p. 203.

we know they are very tenacious of old customs, then the eating must have been over, as well as the gathering the Myrrh, before he drank; and if it should therefore be translated, “*I have gathered my Myrrh*” — “*I have eaten my honey-comb,*” we may very well translate the other clause too “*I have drunk,*” since there is no difference in the original. The only variation, in this point, from the common Translation that I would propose, is, the changing “*I am*” “*come into my Garden,*” into, “*I have come, &c,*” which would be rather more agreeable to the intention of the Author, I should think.

If this Entertainment of the Bridegroom was past, it must be different from that *Eating and Drinking* mentioned in the latter part of the verse, for they are represented as yet to come.

If they are different, which seems very plain, have we not reason to think they refer to different things, and that the first is figurative, and the second only, literal; since as the Bridegroom eats with his Friends in their nuptial solemnities in the East, if he had eaten and drank, they would have finished

finished also. And indeed, as the 12th ver. &c, are to be understood as a decent account of the Virginity of the Bride^k, these words of the Bridegroom, “ I have come “ into my Garden, &c,” are to be understood as an account of his having consummated the Marriage, expressed after that distant and modest manner which is in use in the East to this very day; while the latter part of the verse is to be understood literally, as a call upon his Guests to rejoice on the occasion. So among the Arabs, after the Marriage is consummated, the Bridegroom returns to his Friends, receives fresh Compliments on the occasion, and passes the rest of the night with them in a joyous manner^l.

All that is farther to be remarked here is, that the first clause of this verse is addressed to the Bride; what follows, “ I have gathered, &c,” to his Friends.

Q U E R Y XLV.

As the beginning of the third chapter describes the Wife of Solomon as being in

^k See the first Part.

^l Voy. dans la Pal. p. 226.

her Mother's house, which was a token of Anger, I would ask here, do not the 2d and 3d verses of the fifth chapter express Resentment also? Are we not to suppose then the Poem returns to *her* again here? And may we not for these reasons suppose this visit was paid her at her Mother's? And that though she had met the King, and with fondness introduced him at that time into the place of her Retirement, yet that as she could not prevail on him to dismiss his purpose of receiving the Princess of Ægypt with the Solemnity he had proposed, she continued there highly displeased?

Every circumstance agrees with this supposition. His pleading that his head was filled with *Dew*, shews that it was not to an apartment in his own palace that he went, but to some distant place.

His *being suffered long to knock*, which is insinuated by his pleading the *unwholesomeness* of the Dew; as well as the words of his Queen, "I have put off my Coat, how
" shall I put it on? I have washed my Feet,
" how shall I defile them?" strongly mark out Displeasure and Resentment. Though
she

she was withdrawn from the Royal Palace, she must be supposed to have had Servants about her, her own and those of her Mother; nay they are directly mentioned, ver. 8; these, without doubt, might have been called to open the door, if she had thought fit. Nay most probably were ready to have done it, had she not restrained them. Queens must have had very little of that Attendance, that Ladies of much lower quality have there now, if this was not the case.

What is more, had she been obliged to have risen herself, there would have been no great difficulty in it, if we may make an estimate from the present usages of those countries. Dr. Russell tells us, they sleep in their *Drawers* at Aleppo, and at *least one or two Waistcoats*, and some of them, in winter, in their Furs^m, that is, half drest. “I have washed my Feet,” she said, “how shall I defile them:” what could a modern inhabitant of this country, where, as Lady Montague assures usⁿ, the houses of the Great Ladies are kept clean, with as

^m P. 90.

ⁿ Vol. II. p. 166.

much nicety as *those of Holland*, take this for but mere pretence, and an evident proof of *Resentment and Anger*?

If notice was sent of his intention of making her a visit, her Displeasure was more strongly expressed still. I cannot say what the Ceremonial of the Court of Solomon was: but the Sultana Hafiten, the Widow of the Emperor Mustapha, and who had been his Favourite, assured Lady Montague, that this is the custom of the Ottoman Court; and that of Solomon was, we know^o, remarkable for Order and State; and therefore there is some reason to apprehend the Jewish Queen had some notice of the intention. But without supposing this, there is proof enough of Anger in her Management.

Now this can never be ascribed, I think, to the Bride: the Lady that acted this part must have been another Wife of Solomon, must have been she that thought herself most affected by this Marriage—his former principal Wife.

^o 1 Kings x, 5.

Q U E R Y XLVI.

Doth not the mention of the injuriousness of the *Dew* here, allowing a former Observation I made, that this Jewish Poet closely follows Nature in his descriptions, show that the Transactions mentioned in this Song are supposed to have followed one another pretty closely, and not to have taken up much time?

The invitation to this Lady to go into the Country, previous to the Marriage, in the 2d chapter, appears from the circumstances mentioned there, in so amusing a manner, to have been about the middle of April O. S, and this complaint, *concerning the Dew*, places this transaction before the end of May, for it should seem, by the latter end of that month, O. S, there is no apprehension from the Dews, in that country: for Dr. Pococke was entertained at Supper on the House-Top, at Tiberias in Galilee, and was afterwards lodged there, towards the close of that month^p, consequently there were no apprehensions then of any danger from the Dew.

^p Travels into the East, Vol. II. p. 69.

Agreeably to this, Dr. Russell informs us, that the inhabitants of Aleppo, who make their Beds *in the Summer*, from the end of May to the middle of September, in their Court-Yards, or on the House-Tops, yet in Winter choose the lowest and smallest rooms they have for their bed-chambers, and often have charcoal burning in them; and he attributes the disorders the Natives of that place are wont to have in their Eyes, in great multitudes, to their laying exposed to the Dews, which begin to fall towards the close of Summer. It was not then Summer, it was not so late as the close of May that Solomon made this attempt; consequently he endeavoured Reconciliation presently after his *New Nuptials*, probably as soon after as he well could.

Q U E R Y XLVII.

Was it not to *sooth and soften* her, that he begins his Address at the Gate, “Open
“ to me, my *Sister*,” which is the first time he is represented as calling her so in this Poem?

One King was wont anciently to call *another* Brother, as they do now: “Is he yet alive? he is *my Brother*,” said Ahab concerning Benhadad, when he spoke favourably of him, 1 Kings xx. 32. He had called his *Ægyptian Bride*, over and over again, *Sister*, who was descended from Royal Ancestors. That therefore his former Queen should not complain, it should seem, of this kind of Pre-eminence, he endeavours to sooth her by using the same term, though in vain, it was his putting his hand in by the hole of the door that moved her, of which I have elsewhere given some account^q.

Nor is it any wonder it melted her, when we consider how much good-nature appeared in this effort to speak to her, who notwithstanding his high quality, and the rudeness of her repulse, persisted in his endeavours after Reconciliation. In how different a manner is the Turkish Sultan treated, when he proposes to visit any one of his Wives? It is reckoned so great an honour, Lady Montague says, that she is im-

^q See Observations on divers passages of Scripture, ch. 3. Obs. 15.

mediately

mediately *complimented* upon it by the others, and all *due preparations* made for his Reception^r.

But though her *Resentment* for the present subsided, it doth not follow that it returned no more: what the event was must be learnt from the latter part of this poem.

Q U E R Y XLVIII.

Doth not the Observation of the Author of the New Translation, on the Keeper's smiting the Queen and wounding her, want some *enlargement*, and indeed some *emendation*?

Great was the difference between the treatment she met with in pursuing the King this night, and what occurred in the night which is mentioned in the beginning of the 3d chapter: the probable reason of this difference has been given in these papers. But as to the treatment itself, which appears to us, in the case of a *Princess*, *unnatural* to the last degree, the Author of the New Translation has made an *Obser-*

^r Letters, Vol. II. p. 155.

vation upon it, referring to the chastisements wont to be given by the Eastern Eunuchs (,Introd. p. 30); and observes, that the original word we translate *wounding*, does not always signify a *ghastly wound*, but sometimes such sharp stripes as are inflicted by wholesome discipline (Notes, p. 78).

This Observation is, in general, just, but he has hardly been explicit enough to *gratify curiosity*, or even to *satisfy the mind* of one that only wants to have this ancient Song explained. The accounts of some Travellers, concerning the treatment the *Wives of the Great* sometimes meet with, is really astonishing. They not only talk to them in rough language, and hunt them about from place to place, but it seems, make no scruple of punishing them *corporally* too, if they think proper, and that with severe stripes, on the part where School-boys are often punished, though indeed without the indecency of removing the *Drawers* they are wont to wear. I am sorry I cannot point out the passages where these accounts are given, but unluckily I have made no memorandum of them: they
however

however certainly may be met with in some of our Travellers, and are, I suppose, hinted at by this Author. If this is the state of the Eastern Ladies, the complaint of this Princess will not appear so unnatural as we may have been ready to imagine.

I do not, however, think, that this is directly a *case in point*, for it doth not appear to me that this rough treatment, whatever it was, came from the *Guards of the Palace*, but the *Watchmen of the City*, she setting out not from the Royal Apartments, but from her Mother's House; nor did they know, we may believe, her quality, but treated her like a person who, by her unreasonable appearance in the streets, gave great suspicion of her being in pursuit of bad designs. Nor is it any wonder, if upon taking off her Veil they knew her, they would not suffer her to proceed. Women were not suffered to go about the streets in the night in common, those liberties were only allowed at their Festivals.

Q U E R Y

Q U E R Y XLIX.

Is it any objection to the account that has been given^s of the different treatment the Queen met with on these two nights, that she supposes, in the 8th verse, that the Daughters of Jerusalem might proceed tho' she was stopped? Is not this rather a beautiful representation of that inconstitence and distraction of thought that are wont to attend great anxiety?

Q U E R Y L.

Doth not the comparing the King's *Lips* to Lilies, serve to confirm a supposition I have before made, that the word translated Lilies may more probably mean *Roses*? And doth not the *odoriferous water* which distils from *Roses* better answer the words "dropping sweet-smelling Myrrh," than the drops of liquor that may be observed in some flowers of the lily-kind?

I have before illustrated several particulars of this description, but there is a clause

^s In part II. See also Observations on divers passages of Scripture.

or two I would here make some remarks upon. This is the first of them: Sir Thomas Brown, it seems[†], refers the Lily's *dropping* sweet-smelling Myrrh, to "the
 " roscid and honey drops observable in
 " flowers of Martagon and inverted flow-
 " ered Lilies, and is probably the standing
 " sweet dew on the white eyes of the
 " Crown-Imperial, now common among
 " us."

We may very well believe, the word Myrrh here is to be understood generically, and as signifying any liquid perfume, Sir Thomas so understood it; but I am very doubtful whether these drops deserve to be called a perfume, and the beauty, and even the plain meaning of the comparison is lost, if they are not, if the Prophet here refers to them. On the contrary, Rose-Water is extremely fragrant in the East, and used by the most delicate, like Myrrh, for the perfuming themselves and others. So the Arabian Nights Entertainments[‡], mentions a person's being perfumed by two slaves, of whom *one came with a silver perfume-box,*

[†] Notes on the New Translation, p. 79.

[‡] Vol. V. No. 171.

with the best of Wood Aloes, with which she perfumed him; and the other with Rose-Water, which she threw on his hands and face. Dr. Russell^w also, as well as other Travellers, mentions their sprinkling Rose-Water on their Guests, to perfume them.

Perhaps it may be thought that Alembicks were not in use so early, and consequently that this passage alludes to some naturally distilled perfume, not to Rose-Water; but if Alembicks were not used so early, might not this odoriferous water have been collected in something of the like simple method, which Dr. Hales has mentioned in his vegetable Statics^x, the putting the flower into a close vessel, and so gathering the perspiring matter?

Q U E R Y L I.

Doth not the clause, “ his Countenance
“ is as Lebanon, excellent as the Cedars,”
intend a sweetly venerable majestic calmness?

Majesty cannot be supposed to be unintended, for if there are any Trees in nature

^w P. 80. ^x Vol. I. Exper. 17.

that are so, they are the *Cedars*. Arias Montanus indeed supposes the word here signifies *Larch-Trees*, not *Cedars*, as Pagnin had translated it; but I would take this opportunity to remark, that this translation of Pagnin's seems to be ascertained by an observation Egmont and Heyman made, when they visited Mount Lebanon—that the country people call the Cedars *Errs*, which is very near the sound of the original word here Erez, and which therefore we may believe to be the word which anciently was used for a Cedar.

As the Cedars are majestic, so it is allowed by all that have seen Lebanon, that there is something extremely pleasant and venerable in it, which therefore sufficiently fixes the sense of the words, “his Countenance is as Lebanon.

QUERY LII.

Is it not natural to suppose, that after this return of Tenderness, the Queen should, notwithstanding the harsh usage she met with from the Watchmen, set out in pursuit of her Lord, as soon as she was at liberty

liberty to do it? And doth not the first verse of the sixth chapter refer to this?

It is plain that the eighth verse of the fifth chapter supposes, that she was not permitted to go in search of her Lord; and it is as plain she is in the beginning of the sixth chapter supposed to be at liberty to seek him: for the daughters of Jerusalem do not propose to go and seek for him, and when found to come again and tell her, but they speak of seeking him *with her*. There must then have been a change in her circumstances in this time, and the coming on of the *Day* is sufficient to account for this change. The Eastern Women are permitted, at least *oftentimes*, to go out in the day-time, though not in the night. Most probably then this verse describes the events of the next morning, for though the length of the interval of time is not expressed directly, it is most natural to suppose she did it as soon as she could.

Q U E R Y LIII.

Is it not to be supposed that her *Appearance* now should be very different from what

it was in the night, in which she was so dishonoured? Is it not to be thought she would dress herself in the most magnificent and graceful manner she could, when she was seeking after Reconciliation with him?

I do not now enquire whether the pompous description of a Queen of Solomon's in the sixth chapter, or that in the seventh, is to be understood of her, I would at present only observe, that it must be supposed her Appearance now must be very different from what it was then. At that time she could only hastily throw a few things about her; now probably she would dress herself to the best of her skill.

So Queen Esther, when she appeared before another Eastern King, who she apprehended was alienated from her, put on her Royal Apparel, and dressed herself with a magnificence that became the Wife of Ahasuerus, Esther v. 1.

The Wife of Solomon being dressed, in like manner, in the most pompous way, the morning after the repulse she met with, her Attendants might easily guess what her intention was; as it was also natural to suppose she had informed herself by somebody,

body, sent for that purpose, where the King proposed spending that day; it is not then to be wondered at that they are represented as asking her whither her Beloved was gone, and that they told her they were ready to attend her.

The mentioning this enquiry was also requisite for the Poet, the better to introduce the rest of the work.

The Answer she returns to their Enquiry will not want any illustration I can give it here, if my Reader remembers the 32d and 33d articles of this part of these papers.

Q U E R Y LIV.

Is it not *most probable*, that the Conversation of Solomon with his Ægyptian Bride, in that Royal Garden to which his Jewish Queen was coming, is represented in the following verses? and consequently that the scene changes from the one Princess to the other, as it had been changed three or four times before?

In the first place, a very *considerable* part of the description, in these verses, is exactly the same with that of the daughter of

Pharaoh in the fourth chapter, and therefore, one would imagine, should refer to the same Lady. May it not even be considered as an ingenious contrivance to mark out the change of the person here, and the turning of the Poem from the Jewish Queen to the Princess of Ægypt? Where these changes are not marked out with that distinctness which is wont to be used in modern writings, this method seems to be requisite.

But what is much more determining, the ninth verse shews that a Queen of Solomon's, *newly* brought into the view of the Virgins of his Court, and of his Queens and Concubines, is here spoken of, who could be no other than the Bride celebrated in this Song.

QUERY LV.

Is it not *most likely*, that the words, "Who is she that looketh forth as the Morning, &c," are to be understood as designed to express Solomon's surprize, which he discovered to his Attendants, upon the appearance of a person in the Garden,
in

in a splendid and glittering Dress, whose coming he in no wise thought of?

The words of this tenth verse may be supposed to be connected with the preceding words, and to express the Admiration of the other Women of Solomon. They may be imagined to be the words of the Jewish Queen, upon seeing the Princess of Ægypt magnificently dressed in this Garden. They may be believed to be the words of Solomon's Attendants respecting the Jewish Queen, not the Daughter of Pharaoh. Or they may be considered as the words of Solomon himself.

Now to determine, in such a variety of sentiments, which is most probable, I would remark, that it seems very clear that the words of the 13th verse, "Return, return, " O Shulamite," or O Wife of Solomon", represent a person's *not being able to stand* an Interview which had been meditated, and consequently must be attributed to the Jewish Queen, who proposed going to meet

y "Shulamite," says a Note in the New Translation, "is evidently formed from שְׁלֹמֹה Shelomo, SOLOMON, "as Charlotte from Charles, &c, and is equivalent to "Wife or Bride of Solomon."

her Lord, whom she had treated in a most insufferably rude manner, and who might well therefore feel her heart fail her according to the 11th verse, and cause her to hurry back with the utmost precipitation, and with a pace like that of a Chariot driven by Jehu the son of Nimshi *in after-times*², or rather like one under the direction of Ammi-nadib, a furious Driver of that age.

As the Poem had returned to the Jewish Queen before the mention of this circumstance, and the ninth verse speaks of the Daughter of Pharaoh, what can be a more natural interpretation of the words, “Who
“ is she that looketh forth as the Morning,
“ &c,” than to suppose they are designed to introduce the Jewish Queen *again* on the Stage?

And if they are spoken of her, it should be a more easy explanation to understand the words as spoken by a *single* person, by the same mentioned in the 11th verse, by Solomon that is, rather than by his Attendants.

² 2 Kings ix. 20.

Q U E R Y LVI.

Are not the words of Solomon, in the 11th verse, to be supposed to have been pronounced with something of a *forbidding air*, since they produced such an effect, as to disconcert the Queen, and cause her to turn back?

I do not see any thing in the words themselves that could produce such an effect, “I went down into the Garden of “Walnuts^a, to see the Fruits of the Valley, &c;” it must then have been produced by the Air with which they were pronounced, which might intimate, I retired hither for my satisfaction, and not expecting to be broken in upon by any one, why then of all things am I pursued hither by one that would not open her door to me, when I would have made her a visit: and probably in speaking these words he turned away from her.

It appears however to have been only *something* of a forbidding Air: not only from the *nature* of the effect, which only

^a See Dr. Shaw's Travels, p. 145, Note 1.

produced her turning back, whereas Queen Esther *fainted*, when going *uncalled for* into the presence of Ahasuerus, her Lord, he *looked fiercely* upon her, according to the Apocryphal account of that transaction; but what is much more certain, from the King's *Attendants calling her back*, which they would not have dared to do, had he appeared to have been *extremely angry*. But he must have turned away to have given an opportunity to his Attendants to invite her to turn back, and afterwards to survey her, as is done in the beginning of the seventh chapter,

Q U E R Y L V I I .

Is not that sort of *Taste* in the describing Beauty, which appears in the 10th verse, and differs so much from what prevails in Europe, still in use in the East? and have not those that have been remarkable for their Beauty, been often compared there to the *Moon* and the *Sun*?

So, odd as it seems to us, we learn from D'Herbelot, that the later Writers of those countries have given to the Patriarch Joseph the

the title of the *Moon of Canaan*, that is, in their style, says D'Herbelot^b, *the most perfect Beauty that ever appeared above the Horizon of Judæa*. Hasselquist informs us, that it is in like manner applied to *female Beauty* by the Arabians, who describe it, he says, by several similitudes, and in particular are wont to compare a Lady's face to the *Moon*^c. Agreeably to the *same taste* Al-naschar, whose story is told, in short, in one of the Spectators, supposed his Wife would be as beautiful as the *Full Moon*^d. So the same Author of the Arabian Nights Entertainments describes the Mistress of one of the Califfs, as surpassing all other women as much as the *Full Moon doth that of two days old*^e.

In the next Night, in these tales, the Califf's Mistress is said to be more beautiful than the *Sun* at Noon-day. In like manner D'Herbelot tells us the Sultana Haramnour, principal Wife of an Eastern Prince, and daughter of Ilek Khan, King of the Eastern Turks, was surnamed Mihir Schighil, that

^b P. 496.

^c P. 292.

^d Arab. Nights, Vol. V. No. 176.

^e Vol. V. No. 185.

is the *Sun* of Beauties, on account of her Beauty and Dignity^f.

In the same Arabian tales we find the name of another Lady, belonging to an Eastern Court, *Day-Light*^g.

These citations greatly illustrate the words, “Who is she that looketh forth as
“the *Morning*, fair as the *Moon*, clear as
“the *Sun*.” Our translation goes on, “*ter-*
“*rible* as an Army with Banners;” but the New Version uses *dazzling* instead of terrible, and certainly with great propriety. For as Terribleness doth not well express Beauty, so it appears from her turning back in an hurry, that *Solomon* rather appeared *terrible to her*, than *she to Solomon*. The word should doubtless be translated after the same manner (*dazzling*) in the fourth verse, of which I have elsewhere given an explanation more at large^h, to which however I would now add, that if we should suppose it *more natural* to understand the word of *embannered troops*, it is more likely,

^f P. 574.

^g Vol. IX. p. 34.

^h Observations on divers passages of Scripture, ch. 5. Obs. 14. Where it is understood to signify dazzling as Women dressed in rich Attire, and surrounded by Nuptial Flambeaux, with which they are lighted home.

I apprehend, that the Poet refers to the Reflexion of the light of those *Beacons*, (which are used in the East for Banners,) from their polished Armour, than to the *starry Hosts*, as the Author of the New Translation understands it. Very different expressions are used, in Jewish Poetry, when the *Stars* are spoken of.

QUERY LVIII.

Though the manner in which the Author of the New Translation *divides* the 13th verse, be quite unexceptionable, yet may not his *version* of the last clause of it be bettered? Doth it not rather signify the *amicable Junction* of two Friendly Companies, rather than the *Conflict* of two Armies?

The manner in which he divides this verse (,making the first words, “ Return, “ return, O Shulamite, return, return, that “ we may look upon thee,” to be the words of the Attendants of Solomon; “ What “ will ye see in the Shulamite,” the Answer to that Overture; and the last clause, “ As “ it were the company of two Armies,”
the

the Reply of the King's Attendants;) seems perfectly agreeable. But his manner of translating the last clause does not seem to be so, for the word rendered *Armies*, signifies *peaceful Companies*, as well as *Bands of Soldiers*: Gen. xxxii. 7, 10, are proofs of it. The Meeting of two Companies in a Dance, expresses Friendship and Affection. So in Nuptial Solemnities, the two Companies of the Bride and Bridegroom met together with tokens of Pleasure and Joy, according to the Apocryphal accountⁱ of the Arab Wedding which I have had occasion to cite more than once; and so the Attendants of the modern Arab Princesses meet together, and unite in singing, when they visit each other, according to D'Arvieux^k; and something of a like amicable junction, of the two companies of Solomon's Attendants and of the daughters of Jerufalem that were with the Queen, they seem to have wished for. Doth the Conflict of two Armies express this?

ⁱ 1 Maccabees ix. 37, &c.

^k Voy. dans la Pal. p. 249, 250.

QUERY LIX.

As the Queen turned back again to the Garden, upon this invitation of the Courtiers of Solomon, which appears by the description of her dress, artfully interwoven here by the Poet, and illustrated perhaps by the observations made upon it, in the second part of these papers, is it not natural to understand the *holding*, or *binding*, of the King in the Galleries, mentioned ch. vii. ver. 5, of their observing the Attention of Solomon fixed upon her with pleasure, agreeably to what they hoped and expected when they persuaded her to return, of which therefore it was natural for them to give her notice? and at the same time, doth not the mention of it prepare the mind of the Reader for the conversation between them that follows?

I have already shewn ¹ that the Lady here described in the first part of this chapter is the Jewish Queen; it is evident from the sixth and following verses that they conversed together with freedom, and like per-

¹ In the first part.

sons reconciled to each other; it is natural then to suppose after his turning away, and her withdrawing first, and coming back again upon the Encouragement of the Courtiers, that he stopped as one willing to admit her to address him, now could any word more agreeably describe this in the language of Poetry, than one that literally signifies being bound as with a chain, being confined so as not to be able to go away? So the same word is used to signify the entangling power of Love, Eccles. vii. 26.

What the word translated Galleries precisely signifies, is of no consequence as to the determining the point before us. Wherever the King was, on the *Roof* of a Pleasure-House in the Garden; in some *Portico*; or by some *Water-Works*; the general thought is the same — See, the King stops in yonder place, he stands like one *fettered* there with Love.

QUERY LX.

Do not the words that follow, (which are apparently those of the King,) confirm what I have been remarking? Do they not

express Forgiveness, and even a delight in her? Do they not insinuate, in most modest and distant language, the very reverse of what David did with respect to his ten Concubines, that had been dishonoured by Absalom^m?

She had grievously offended him, but surely his words express not only Forgiveness, but are designed to assure her, that exquisite as the charms of the Princess of Ægypt were, her person too appeared extremely lovely in his sight, and tended to remove her Jealousy that she was now despised.

The embracing the Palm-tree, however distant the language, intimates with sufficient plainness, his proposing to her what in those countries, where there is a plurality of wives, is understood as a distinguishing mark of affection. The Virgins that were introduced to Ahasuerus were *called for* no more, except the King delighted in her, and she was called for by nameⁿ. Much less was Vashti, who had

^m 2 Sam. xx. 3. "He put them in ward, and fed them, but *went not in* unto them."

ⁿ Esther ii. 14.

offended him, ever to expect *such notice* again. The Jewish Queen had behaved herself extremely ill, she doubtless had her apprehensions of the consequences; the words of Solomon instead of pronouncing her *degraded* from the title of Queen, were expressive of great sensibility to the amiableness of her person, and intimated the *direct contrary* to what she had reason to apprehend—a being cast off for ever.

QUERY LXI.

Corpulency, and consequently the having very *large Breasts*, is in high esteem at this day in the East; doth it not appear from this Song it was so anciently?

Egmont and Heyman, after observing that the Turks are *very fond* of Corpulency, add, *especially in their Women*. And it is this, they suppose, that makes them use the warm Bath so frequently as they do, which weakens indeed the Elasticity of the Fibres, but helps to acquire *the Quality that is so pleasing*.

In like manner we find Solomon's Queen, in the eighth verse of the eighth chapter, speaking of the *want* of Fulness in the Breasts, as a circumstance that might occasion *Dislike*; and in the seventh chapter her own Breasts are compared to *Clusters of the Vine*, which were in that country very large, so that the Spies, in carrying a Sample of them to the Camp, found themselves obliged to bring one of them on a Staff between two men^p. If the Clusters mentioned in the seventh verse, are to be understood as different from those of the eighth, and to mean Clusters of Dates, the Fruit of the Palm-Tree, the idea is the same, the Clusters of Dates weighing, according to Dr. Shaw, *fifteen or twenty pounds* each.

QUERY LXII.

Doth not the close of the seventh chapter intend to express, the chagrined Lady's *exulting in the honour* her Lord proposed to do her, but at the same time her taking

^p Numb. xiii. 23.

the Liberty to desire the honour might be done her in some Country Retirement, far from his Ægyptian Bride? And doth not the sequel shew, that in this he refused to comply with her?

Those words, “ I am my Beloved’s, and “ *his Desire is towards me,*” is the language, I think, of Exultation. And well might she exult, *in her circumstances,* in Solomon’s proposing to do her that honour, which in the Ottoman Court is followed, according to Lady Montague, with Compliments of Congratulation from all the Palace; she who had just reason to fear he would never suffer her to appear in his presence more.

“ Let us go forth into the Field, let us “ lodge in the Villages — *there* will I give “ thee my Loves,” strongly marks out to me a Desire to have him at a distance from the rest of the Ladies of his Palace; and particularly from her with whom he now was, and whose coming had so terribly excited her Jealousy, the Princess of Ægypt; a Jealousy which is plainly expressed, chap. viii. 5.

The Sequel however seems to shew he did not think fit to gratify her in this, since he afterwards addressees her in these terms, “Thou that dwellest in the Gardens, the
“ Companions hearken to thy Voice, cause
“ me to hear it,” which words sufficiently intimate his apprehension that she was displeased, and displeased with respect to her proposal of going forth into the *Field*, and lodging in the *Villages*, but these words will come to be more distinctly considered hereafter.

Q U E R Y LXIII.

Doth not the mention of Mandrakes in the thirteenth verse intimate an hope that she might, if she could prevail on Solomon to withdraw with her to a country-seat, bear him a Son, which she could not but look upon as a most powerful means to ensure his affection?

Leah was apprehensive that Jacob loved Rachel more than her, when she brought him a Son therefore she cries out, “Surely
“ the Lord hath looked upon my Afflic-
“ tion; now *therefore* my Husband will

I have

Z 2

“ love

“ love me.” In like manner, when a second was born she said, “ Because the Lord
 “ hath heard that I was hated, he hath
 “ therefore given me this Son also.” When
 a third, “ Now this time will my Husband
 “ be joined unto me, because I have
 “ borne him three Sons,” Gen. xxix. 32,
 33, 34. The giving a Man a Son is evidently supposed here to be a powerful means of conciliating affection. Might not this Jewish Queen have the same thought with Leah ?

On the other hand, the mentioning of *Mandrakes* by the sacred Poet seems to intimate this. Mandrakes, the Chief Priest of the Samaritans told Maundrell, were
 “ of an *ill savour*, and not wholesome.
 “ But the virtue of them was to help Con-
 “ ception, being laid under the Genial
 “ Bed⁹.” If there was the same notion formerly, as now obtains in that country, it may be supposed this Vegetable was singled out from others in order to insinuate this thought.

⁹ Maundrell, p. 61.

I have elsewhere ^r given an account of what we are *probably* to understand by the words, “ At our Gates are all manner of “ pleasant things, new and old.” I still continue to think the words are to be understood rather of *curious* plants, she had taken care to have placed in the Gardens to which she invited him; rather than of *Fruits for eating*, which she had prepared for the making him a Banquet.

From the description of the *Mandrake* it should seem, she did not limit herself in her Collection to those that were *fragrant*, for that has an *ill savour*; but all vegetables that were *curious*, whether for their *Fragrancy*, their *Medicinal Virtues*, or any *other useful Qualities*, were to her objects of attention.

The time of the year that this Poem describes, agrees with the Samaritan Priest’s account of the time in which the *Mandrake* produces its Fruit, for he said its fruit was ripe in Wheat-Harvest, which is in that country the latter-end of May, and therefore might give their smell in

^r Observations on divers passages of Scripture.

the middle of April O. S. So Hasselquist tells us he found the fruit of the Mandrake ripe in *Galilee*, hanging to the stem, which laid withered on the ground, on the 5th of May, in which month wheat-harvest falls there^s. It appears however from Dr. Shaw, that the learned are far from being satisfied that the Mandrake of Antiquity is the plant we call by this name^t; but if it be not, it will be difficult to ascertain what is, since the time in which it gives its smell is the time when the whole country blooms.

Q U E R Y LXIV.

Is it not probable, that the beginning of the eighth chapter is to be understood as a complaint, expressive of the state of the Jewish Queen's mind in this situation? and that she looked upon herself at that time as despised?

It appears that she was very desirous to have him go with her to a country Retirement, and from the Sequel that he refused; it must then be supposed that he declined

^s P. 160.

^t P. 341.

it when she was conversing with him; it is natural to imagine, that to induce him to do it she made use of every female Blandishment; and that his refusing after all to comply must be construed by her as a *despising* her Affection; and it is not improbable that in such a conjuncture he might gently *reproach* her for this sort of Fondness, which was intended to divert him from doing what he thought fit and right, as to his Ægyptian Bride. It is natural to suppose all this, and the beginning of the eighth chapter seems perfectly to agree with such a state of things.

O that thou wert a *Brother*! I would kiss thee then, nor should I apprehend a being *despised*, a being despised too so as to be *reproached* for it, and an unhappy construction put on my Tenderness. The New Translation introduces the word *infant* here, as a requisite supplement, “ O that thou
“ wert as my [infant] Brother, sucking my
“ Mother’s Breasts!” And had the modern customs of the East been in *all respects* the same as the ancient, it might have been a necessary explanatory addition: they carrying their Jealousy to such a length, as not

to admit of such Familiarities even with a Brother. So Le Bruyn tells us, *the distrust of the Turks is so great, that they will not permit their Wives to see any Man whatsoever, no not their nearest Relations*, and a Woman that should shew her face, nay even her *hands*, would be looked upon as dishonoured". The Arabian Nights Entertainments, in like manner, suppose, that only Fathers, little Boys, and Eunuchs, might look on a young Lady's face". But it was not so anciently, more distant Relations than Brothers being admitted to salute young women, as is evident from the account the book of Genesis gives us of the meeting of Jacob and Rachel^x, who were only Cousin-Germans. There was no occasion then, it should seem, for this additional word of the New Version.

This supplement indeed seems *hardly to agree* with what follows here, "I would cause thee to drink of *spiced wine* of the juice of my Pomegranate," which kind

^u Vol. I. p. 453. ^w Vol. II. No. 49.

^x "Jacob *kissed* Rachel, and lifted up his voice, and wept," says the historian, Gen. xxix. 11.

of treatment would have *hardly* suited a sucking infant.

Nor doth the word's being a *participle* in the Original, which occasioned its being translated in the New Version *sucking*, “ O
“ that thou wert as my [infant] Brother,
“ sucking my Mother's Breasts,” make this supposition necessary, since it is admitted by the learned, that that participle is sometimes to be understood of what is past, as well as what is immediately present: Glasius has mentioned several places of Scripture, which he supposes are proofs of it^r. Our old version then may be just, notwithstanding it is the participle in the Original; and if our way of translating the word is just, there is no necessity of supposing she refers to an *infant* brother, with which the giving him *wine* to drink, *acidulated* with pomegranate juice, doth not so well agree. It seems only to intend a Brother *by the same Mother*.

This way of expressing such a relation, the having sucked the Breasts of her Mother, is perfectly conformable to the usages

^r Lib. 3, Tract. 4, Canon 5.

of the East, persons of *all conditions* suckling, according to Dr. Russell, their own children, without exception^z.

Answerable also to what she says, it may be observed, that Children of the same Mother seem to have had, among the Jews, if not elsewhere, a peculiar attachment and affection to each other. So when Amnon had dishonoured his Sister Tamar, she retired to Absalom's, a brother that sucked the breasts of her Mother, who laid it so much to heart as to avenge her, when it doth not appear, that any of the other sons of David took any notice of the disgrace she had suffered.

The Shulamite then complains, that had it been a *Brother*, instead of an *Husband*, her Kisses would not have occasioned any *invidious reflexions*; and that they would have *prevailed* over a Brother to have *gratified* her, and he would have gone with her to an house of her Mother's, whither, it seems, she desired to have carried Solomon, without any Reluctance or Jealousy; thou wouldst have conversed with me freely, and instructed me fully in this affair, in

^z P. 79.

which thou hast been so reserved (,for the word in the third clause of this second verse may certainly be as well understood to mean the *second* person masculine, as the third person feminine^a, as those that understand the grammar of the Hebrew language perfectly well know); and there would I have given the wine, which thou wouldst have drank as a token of Affection and Friendship^b.

I have elsewhere endeavoured to illustrate the mixing *pomegranate-juice with the wine*, and I have nothing new to offer on that point^c. As to the third and fourth verses, they are, I think, to be explained as the sixth and seventh of the second chapter.

^a It appears by the Story of Alnaschar, in the Arabian Tales, that the Eastern Mothers are supposed to instruct their Daughters sometimes, how to conciliate the Affection of an Husband; but this Lady could not refer to any thing of this Sort, since she is representing the situation in which she should have found herself had he been her *Brother*.

^b See Query XIX.

^c Observations, ch. 4. Obs. 27.

QUERY

Q U E R Y LXV.

After having made this complaint to her Attendants, are we not to suppose her represented in the fifth verse as eagerly turning again to the King, beseeching him to tell her what his Resolutions were with relation to that Lady?

It is plain from the third verse, “ *His* “ left hand, &c,” that she was not speaking to the King *then*, but to her Attendants, and the two preceding verses may be understood in much the same light, though she uses the terms *thou* and *thee*; since we often speak, in violent passions, to those that are absent in the same manner: accordingly her complaint seems rather to be a complaint to them, or a complaint of him *in their hearing*, than directly addressed to him. But in the first part of this fifth verse, it seems evident from the beginning of the sixth, she turns again to the King, like a person under great perturbation of mind.

Her question however, “ Who is this “ that cometh up from the Wilderness?” cannot be understood, I should think, as
designed

designed to express Ignorance who the person was, she could not but know that, for without doubt it refers to her whose coming thence is mentioned in the third chapter; but it must be understood as an eager asking what his resolution concerning that Lady was, united perhaps with an invidious intimation that she was an Ægyptian, the native of a country abominable for its Idolatries, as well as its having bitterly oppressed their progenitors.

Q U E R Y LXVI.

As the word translated leaning in the fifth verse, [leaning upon her beloved,] occurs no where else in the Old Testament; and as I believe it will be very difficult to shew, that among the Eastern people the Bride ever leans on the Bridegroom in the Nuptial Procession, and indeed seems little reconcileable with that extreme reserve used among them; would it not be better, tho' the Septuagint translates it as we do, rather to make use of some general term, than one that has so much precision as this, in giving an account of this part of the

Poem?

Poem? Something like this, *Who is this that cometh from the Wilderness, honoured by her Beloved with such Pomp and Solemnity?*

QUERY LXVII.

Doth not the *Apple-Tree* here refer back to the second chapter, ver. 3?

If this be not supposed, this part of the Song must be perfectly inexplicable, I should think. But nothing seems more natural than to refer it to what had been *before mentioned*, and the transactions there, which were visibly of importance, leading the Jewish Queen from complaining to a Feast of Love. Certainly there is no probability that it refers to the time of her birth, she that was a Prince's Daughter, ch. vii. 1: the Eastern people eat, drink, and sleep under trees, but they do not *bring forth* their Children there. Our Lord himself, whose humiliations were so extraordinary, was born *in a Stable*. And if such an accident *had* happened, to what purpose is this circumstance mentioned here?

QUERY

Q U E R Y LXVIII.

If it refers to the Apple-Tree (,or rather the Citron-Tree,) of the second chapter, is it not most probable that these are the words of the King to her? that he reminds her of the Encouragements he gave her, which had raised up her Confidence in him? And do not the words intimate that he gave a pledge to her Mother for her, that he would do nothing that should justly occasion so much Anxiety and Distress?

The Masorites, as appears by their way of pointing this passage, supposed these were the words of the Queen; but those that have not been influenced by their authority, have supposed they were the words of the King, very generally. And no wonder, probability is certainly greatly on that side: since it is much more natural to apply it to the King, who endeavoured to *awake* her from her Sorrow, than to the Queen.

As to the latter words of the verse, certainly our translation cannot be right, it must be unimaginable that she should be born there. The verb cannot be understood

stood neither in the sense of *destroying*, for she was comforted under the Citron-Tree. The remaining sense, which appears in the New Translation, must be, in *general*, right, which supposes that it signifies something of pledging; but then I cannot acquiesce in the *particular* sense that agreeable Writer has given, who supposes it signifies her Mother's plighting her to him, previous to marriage, for the word signifies the *receiving* a pledge rather than the *giving* one, as appears by the places where it occurs. Is it not then natural to suppose, that when he was endeavouring to soften her anxieties, he gave great assurances of the continuance of his Love to her, notwithstanding this Marriage; and that he even gave her *Mother* a pledge of it, that her mind might be more perfectly easy? "I raised thee up
" under the Citron-Tree, there thy Mo-
" ther solemnly received thee a pledge,
" there she solemnly received a pledge
" [that] bare thee," that is received a pledge *for her*, as I understand the words, not that she was herself the pledge; and I think solemnly, or something of that kind is to be added to the simple idea,
the

the verb being of the conjugation that usually expresses energy and vehemence.

Her distrust was so great, and the design of Solomon so sincere, that it is no wonder that he was willing to give a pledge. The intervention of the Mother is not at all strange, nor abhorrent from their usages. So Alnaschar, in an Arabian Tale I have already cited, supposed that the *Mother* of his Princess would interpose on his behaving harshly towards her, and endeavour to conciliate matters^d.

QUERY LXIX.

Unable to contest the nobleness of the assurance he had given her of the continuance of his love, are not her next words to be understood as expressive of her being a little pacified and softened? but however as still marking out great vehemence?

For she asks him to grant, what he had been ready to promise, the continuance of his affection to her. The image by which she expresses this, is something like what occurs^e relating to one of the later Kings of

^d Vol. V. No. 176. ^e Jer. xxii. 24.

Judah, “ Though Coniah the son of Jehoiakim king of Judah were *the Signet upon my right hand,*” extremely precious to me that is, “ yet would I pluck thee thence:” She begs to be set as a Seal on his Heart, or his Arm — to be loved like one whose Name engraven on a tablet of Gold, or on some precious Stone, ever hanged on his Breast, was fastened to his Arm. To this is added, an account of the great Vehemence of Love, which we have before illustrated from Ibrahim’s Song.

Q U E R Y LXX.

Is not the *little Sister that had no Breasts*, of the eighth verse, to be understood of the Princess of Ægypt? and is it not most probable that these are to be understood to be the words of the Jewish Queen?

It is not natural to suppose that any new person should be introduced into the Poem just as it closes; the passage then must refer to Solomon’s former principal Wife, or to the Princess of Ægypt, who are the two female personages this Song relates to. If the words must relate to one of these, it

is much more likely, that the description of a young Lady whose Breasts *were not grown*, should be intended of the young Princess then espoused, not of her that had been some time married to the King.

If the words relate to the Daughter of Pharaoh, they must be understood to be the words of her Antagonist, or of Solomon; and if they are to be ascribed to one of them, it must be much more natural to ascribe the words to her, than to him, which represent her in a sort of degrading manner, which, according to the tenth verse, was not just. The term Sister very well agrees with this explanation: a second Wife in other places is spoken of as a Sister of the first, Lev. xviii. 18.

QUERY LXXI.

Is not the day she shall be spoken for, to be understood of the day of the *Consummation* of the Marriage? or of the day of declaring *her Quality*?

The supposing her to be so young, as not to have her Breasts grown, may lead us to think, she imagined the Marriage was

not consummated. The *contracting* persons, and even the *carrying them home*, who are too young for consummation, is practised to this day in the East. So the Princess, on whom those verses were made by Ibrahim, which were particularly considered in the second part, was, it seems, in this situation. For Lady Montague expressly tells us, he was not permitted to visit her, but before witnesses, though she was not only his contracted Wife, *but carried to his house*^f. The day then in which she supposes this very young Princess would be spoken for, and of the coming of which she discovers great apprehension, may very well be explained of the day of the consummation of the marriage, which was in truth *past*, but of which possibly she might have no notice.

The words may indeed be understood of the day of *Rejoicing* on the account of the Marriage, and of *settling her Quality*: something like the day in which Ahasuerus declared Esther *Queen*, in the room of Vashti, where the consummating the Marriage, and settling her Quality, were very different

^f Vol. II p. 48.

things^s, Esther ii. 16—18. The words then of this question may be understood to mean, “ In what manner shall we treat this young “ Ægyptian Princess, in the day of Re- “ joicing for her Marriage, and the day “ of settling her Quality, *the day in which* “ *she shall be much spoken of.*” But as she mentions the Breasts not being grown, I should think it most probable the words are to be understood in the first sense, but in close connexion with the ascertaining her Quality.

This was the great point that occasioned her anxiety, which is *naturally* represented if it be supposed in this Poem to be often returning, and to have issued in the asking this question. And as the words will naturally admit of this sense, it is probable it was the original intention of them. The settling this will enable us the better to satisfy ourselves about the meaning of some things that follow; and tend to place the finishing of the Poem in an easy light.

^s See something of a like distinction between being made the Wife of the King of Persia, and being declared Queen of Persia, in the Arabian Nights Entertainments, Vol. VII. p. 112.

QUERY LXXII.

Is not the next verse, of course, to be understood to be the reply of Solomon? And doth it not express in figurative, and to us obscure terms, but sufficiently agreeable to the Genius of Eastern Poetry, his Resolution that she should be treated with the highest honours?

“ Is she not a *Wall*? (for I suppose the words are to be read interrogatively, which Noldius admits is sometimes the force of the particle $\square$, “ Is she not a *Wall*?)

“ We will build upon her a *Palace of Silver*: Is she not a *Door*? We will inclose her with Boards of Cedar.” We will have her treated, that is, in the most dignifying manner.

It is very well known, that no Buildings in that age were more precious than those of *Cedar*: to build then a Porch of Cedar, for the reception of a *Door* that was highly valued, was doing it the greatest honour. In like manner, whatever kind of Building was precisely meant by the word *Palace* here, it appears to have had some particular relation to a *Wall*, and its being made

made of *Silver*, or greatly ornamented with it, certainly marks out great distinction.

The comparing her to a *Wall and a Door* is very natural, being perfectly conformable to their way of thinking, if we suppose the Princess of Ægypt is here spoken of, not otherwise. Solomon's marrying her was to be considered as the giving a new security to Judæa: as it was making affinity with a very powerful Prince; and also adding to the Territories of Solomon's Kingdom, 1 Kings ix. 16. So the Servants of Nabal told their Mistress, that David's people had been a *Wall* to them in the Wilderness, that is, a *Guard and Defence*, 1 Sam. xxv. 16. And as by her means there was a *free communication* between Ægypt and the Jewish country, more than it seems was allowed to other countries, since the *Syrian and Hittite Kings* were forced to make use of the Assistance of Solomon's Subjects, to procure some Ægyptian Commodities, which are with great difficulty exported at this dayⁿ, she might with great propriety be called a *Door*.

ⁿ Maillet, Let. 13. p. 208, 209.

So we find in the tenth of St. John our Lord is called a *Door* for the same reason, that is, because Men might *enter in* by him. This is extremely easy, but it would be very difficult, I apprehend, to shew, by passages produced from ancient or modern Oriental Authors, that these are proper images for the describing *Ladies in general*.

Q U E R Y LXXIII.

Will it not be most natural to give the three next verses to the Princess of Ægypt? Verses which contain a smart return to a Sister Queen, who was willing to suppose the Answerer a mere Child; and which take notice of the Addition her Marriage had made to the King's Possessions?

It seems to be as if she had said, be it remembered, I am indeed a *Wall* to Israel; and that my *Breasts are grown too*, grown like the *Towers of a Wall*. Had it not been so, I had not been chosen out of all the Daughters of Pharaoh, to be the Wife of Solomon. The comparing her Breasts to *Towers*, may be thought too strong an expression, even in the mouth of an inha-

bitant of the East herself; they had been before compared, in a less hyperbolical manner, to bunches of Dates, or Grapes, ch. vii. 7, 8: but it is to be considered, that as the heat of resentment might naturally heighten her expressions, so her being immediately before compared to a Wall, strongly led her to this image.

The mention that is made of the possessions her Marriage brought to Solomon has been before explained¹.

QUERY LXXIV.

Can there be any doubt made concerning the Speaker in the last verse but one, or the person spoken to? Is it not apparent that they are the words of Solomon, and that they were addressed to his anxious displeased Queen?

O dweller in the Gardens is equivalent, I should think, to *O thou that wouldst dwell in the Gardens*, and refers, I presume, to ch. vii. 11, “Come, my Beloved, let us
“go forth into the Field: let us lodge in
“the Villages.” And the reply in the

¹ Part I.

last verse evidently shews it was Solomon that speaks in this.

QUERY LXXV.

Do not the expressions, “ the Companions *hearken* to thy Voice, cause me to hear it,” mean, *every one is listening to what thou wilt say, let me hear thy final answer?*

We naturally suppose here that the King desired to hear her *final* answer, for the Poem is now terminating. And when he says the *Companions* hearken, or listen to thy voice, he doth not seem to mean those that attended him with particular solemnity at his Nuptials, for it is a different word from that used Judges xiv. 11, 23, where the Bridemen of Samson are spoken of, in the original, though our version makes use of the same term [*Companions*] in both cases. Companions then may refer to his common Attendants at that time with him; or to those that were his *Companions in the married state*, as a kindred word is used for a Wife, Mal. ii. 14, and it is supposed the contumacious behaviour of Vashti

the Persian Queen, interested all married Men in those dominions, Est. i. 17. The considering it as signifying *every one* is listening to what thou wilt say, may give the thought in general, without determining the precise meaning of the word Companions here, which is by no means necessary.

QUERY LXXVI.

Are not the last words of this Song expressive of the *Continuation* of that state of Distance, betwixt Solomon and his Jewish Queen, which began on occasion of his bringing home Pharaoh's Daughter; but without excluding all hopes of Reconciliation?

“ Make haste, my Beloved, . . . upon the
“ Mountains of Spices,” certainly expresses her resolution to keep her distance; but at the same time there appears no thought of *renouncing her relation* to Solomon on her part, as there was not on his. There is even some hope expressed that the Breach might be made up hereafter, which could only be founded on the extreme gentleness
with

with which he treated her. *Hope* then is the close of this Poem.

Such actually is the State of Things with respect to the Messiah and the two Churches of Jews and Gentiles. The Jewish Church persists in not receiving the Gentiles as Fellow-Heirs, but they renounce not their relation to the Messiah, nor has he utterly excluded them from hope. The state of distance has long continued, but as they still remain a *distinct body* of people, waiting for great events that are to happen, so the New Testament leads us to expect their Reconciliation.

A M E N!

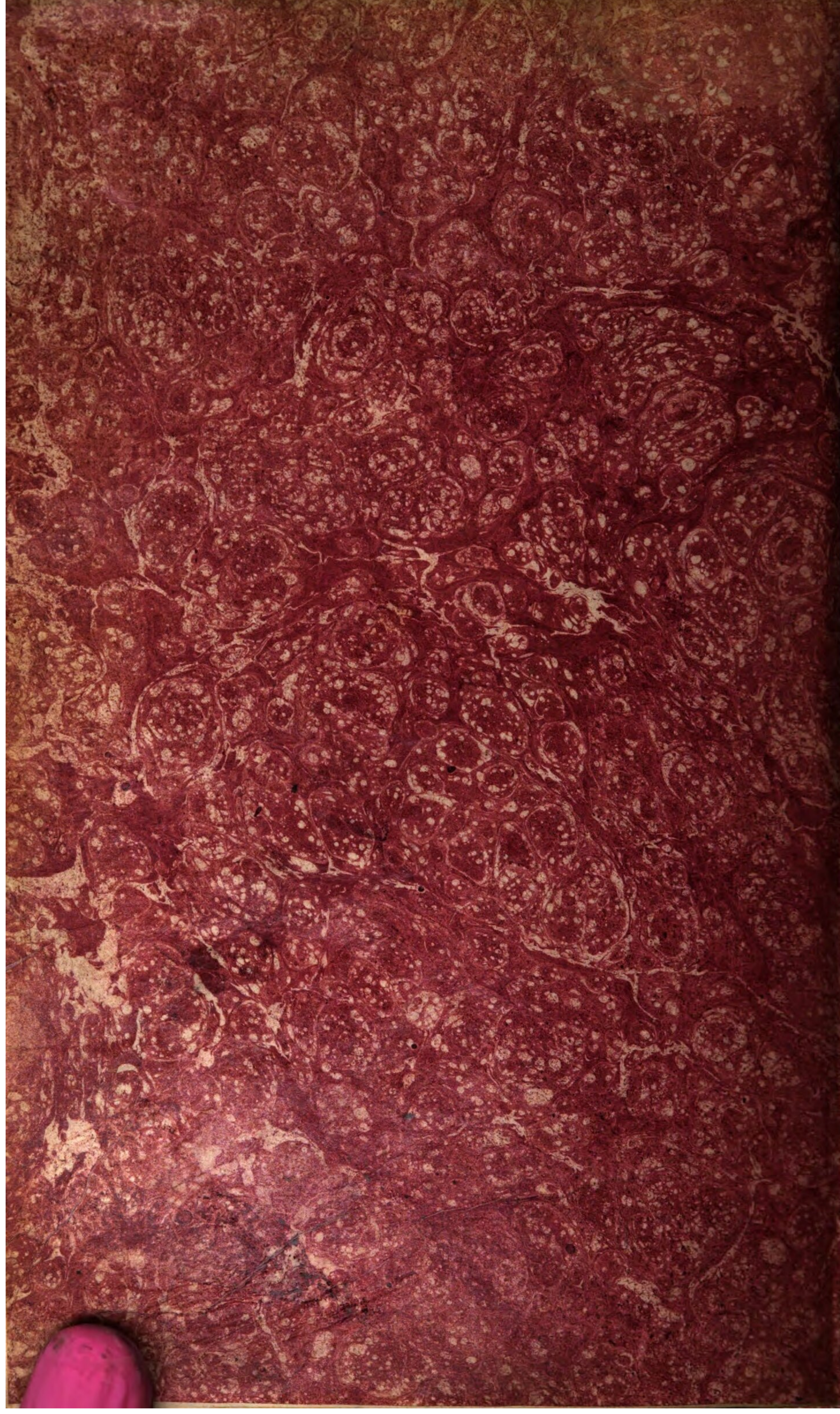
*May the Fulness of the Gentiles come in ;
and the Blindness that hath happened to Is-
rael be done away! Rom. xi. 25.*

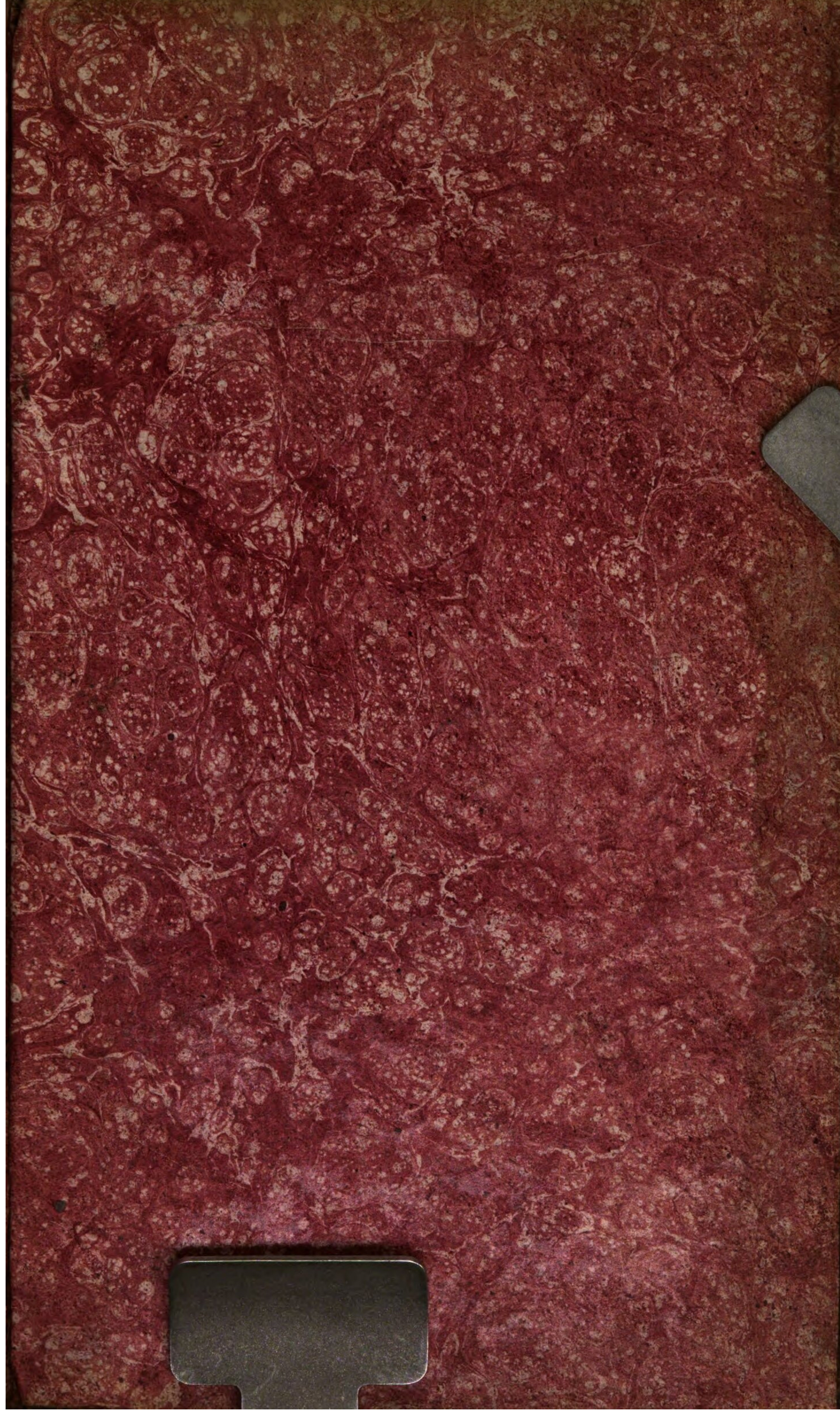
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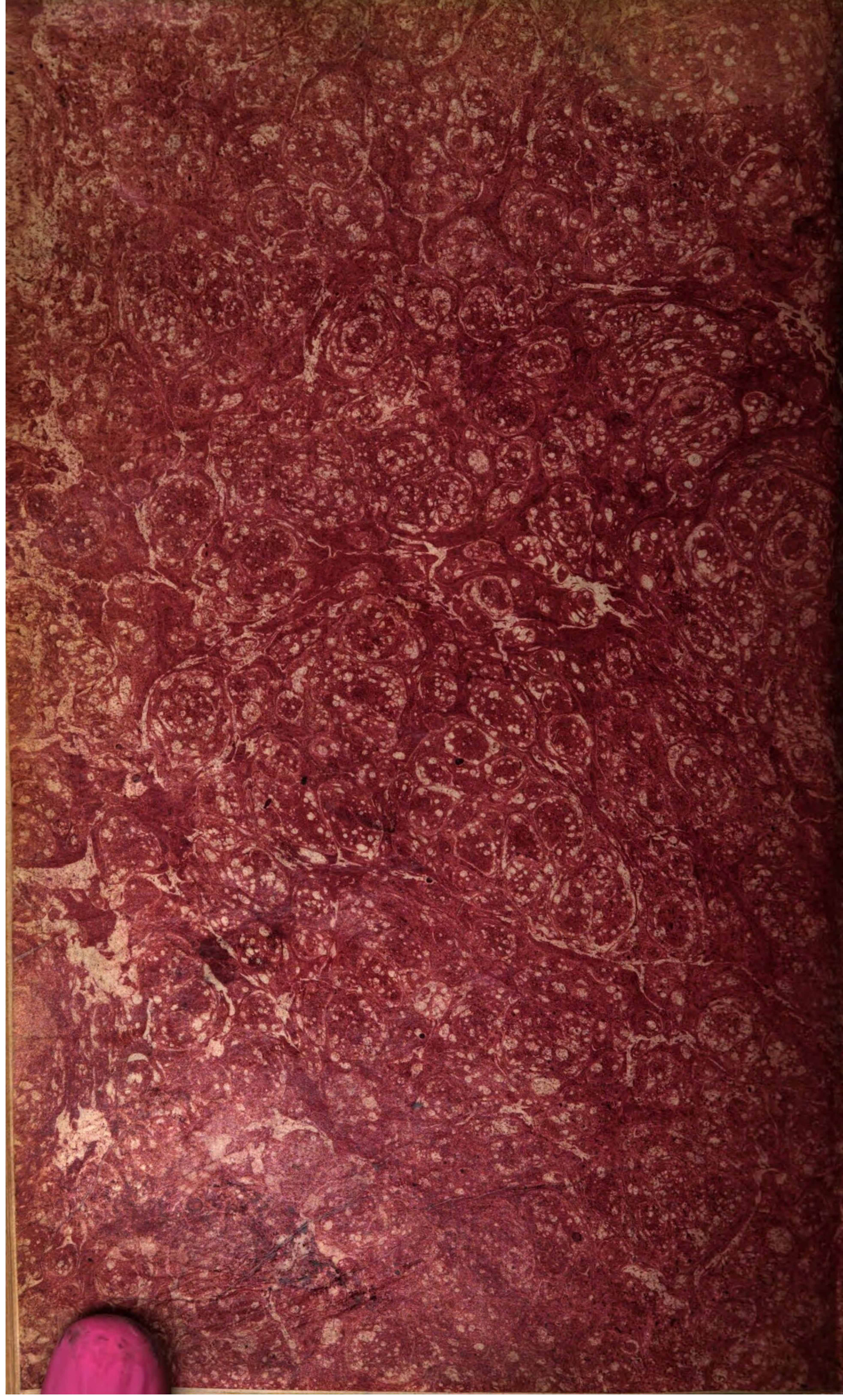
E R R O R S.

P. 194. l. 19. for Coufah read Coufah.

P. 264. l. 15. for Mother's read Mothers,







Harmer, Thomas,

The outlines of a new commentary on Solomon's song drawn by the help of instructions from the East. Containing, I. remarks on its general nature, II. observations, on detached places of it, III. queries, concerning the rest of this poem

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